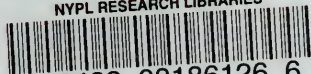


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THE ADORATION OF THE MAGI.

From the "Hours" of Anne of Brittany.

The magnificent missal from which this specimen is taken was executed for Anne of Brittany ; most probably at the time of her marriage with Charles VIII., as her initials are interlaced with those of the king at the commencement of the volume. If this is a fact, it places the date of its production as the end of the fifteenth century. The volume has received extravagant praise, but even a severe estimate must assign it a place among the very finest examples of its class. The volume begins with a calendar which is written on tablets placed in the centre of the miniatures, the figures so arranged as not to be cut by the tablets. Then follows the usual prayers, each surrounded by a gold band, on which are painted natural flowers and fruits. Some of these borderings are of most exquisite finish, such as no mechanical process can imitate, and completely jewelled over with glittering insects wrought out with most sparkling brilliancy. In addition to these borderings, there is a large miniature occupying an entire page opposite to the prayer for each saint's day, some of them as delicately executed as any work of the Italian artists, although the producer of this manuscript was a native Frenchman.

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TABLE OF CONTENTS

VOLUME XLV

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
ADAM BEDE - - - -	George Eliot.	485	BABY'S GRANDMOTHER, THE - - - -		
Advancement of Learning, The - - - -	Francis Bacon.	475		L. B. Walford.	371
Adventures of Mr. Obadiah Oldbuck, The	Rudolphe Töpffer.	543	Bacon, Roger, his Opus Majus - - - -		
Æneid, The - - Heinrich von Veldeche.		474		J. H. Bridges, <i>Ed.</i>	475
Æneid, The - - - - - - - - - - - - -	Virgil.	474	Barnaby Rudge - - - Charles Dickens.		355
Africa, Tropical - - - - - - - - - -	Henry Drummond.	559	Barneveld, John of - - - J. L. Motley.		338
Aftermath - - - - - - - - - - - - -	J. L. Allen.	558	Battle of the Books, The - - - - - - -		
Age of Chivalry, The - Thomas Bulfinch.		475		Jonathan Swift.	338
Alkahest; or, The House of Claës, The -	H. de Balzac.	378	Baviad, <i>and</i> Mæviad - William Gifford.		428
All's Well That Ends Well - - - - -	Shakespeare.	387	Belief, Foundations of - - - A. J. Balfour.		344
Amadis of Gaul - - - - - - - - - -	Vasco Lobeira.	340	Bell of St. Paul's, The - - - Walter Besant.		370
Amenities of Literature - Isaac D'Israeli.		337	Bessie Costrell, The Story of - - - -		
American Conflict, The - Horace Greeley.		454		Mrs. Humphry Ward.	504
Analysis of Beauty, The - - - - - - -	William Hogarth.	358	Bhagavadgita, The - - - - - - - - -		418
Anatomie of Abuses, The - - - - - - -	Philip Stubbes.	358	Bible in Spain, The - - - - - - - - -	George Borrow.	380
Anatomy of Melancholy - Robert Burton.		359	Book of Snobs, The - - - W. M. Thackeray.		354
Ancient Greece - - - - - - - - - -	C. C. Felton.	512	Book of the Dead, The - - - - - - - -		414
Ancient Religion of the Egyptians - -	Alfred Wiedemann.	413	Books and Bookmen - - - - - - - - -	Andrew Lang.	555
Angel in the House, The - - - - - - -	Coventry Patmore.	474	Boots and Saddles - - - - - - - - -	Mrs. Custer.	438
Annals of Rural Bengal - W. W. Hunter.		432	Brahmanas, The - - - - - - - - - -		415-416
Anne - - - - - - - - - - - - - - -	C. F. Woolson.	371	Brahmanical Sacred Books - - - - - -		415
Antonina - - - - - - - - - - - - -	Wilkie Collins.	370	Bridgewater Treatises, The - - - - -		365
Antony and Cleopatra - - - Shakespeare.		398	Britain, Ecclesiastical History of - - -		
Appleton's Cyclopædias - - - - - 446, 447				Bæda or Bede.	360
Artevelde, Philip van - Sir Henry Taylor.		338	Brockhaus's Conversations-Lexikon - - -		445
Art of Poetry, The - - - - - - - - -	Nicholas Boileau.	357	Brontë, Charlotte, Life of - Mrs. Gaskell.		355
Astronomy, The Dawn of - - - - - - -	J. N. Lockyer.	476	Brontë, Charlotte, and her Circle - - -		
As You Like It - - - - - - - - - -	Shakespeare.	391		C. K. Shorter.	356
Autobiography of Edward Gibbon - - -		341	Browning, Elizabeth Barrett, Letters of -		355
Autobiography of Fanny Kemble - - - 428-429			Brut, The - - - - - - - - - - - - -	Layamon.	362
Autobiography (Memoirs) of General Sher-			Brut, Roman de - - - - - - - - - -	Robert Wace.	362
man - - - - - - - - - - - - - - -		455	Brutus; or, Dialogue concerning Illus-		
Autobiography of Mary Somerville - - -		356	trious Orators - - - - - - - - -	Cicero.	366
Avesta, The - - - - - - - - - - - -		418	Buddhistical Sacred Books - - - - - -		418
			Burnet's History of the Reformation of		
			the Church of England - - - - - - -		360
			Burton, Sir Richard F., Life of - - - -		
				Isabel F. Burton.	349
			But Vet a Woman - - - - - - - - -	A. S. Hardy.	369
			CAROL, JOHN AND SEBASTIAN - - - - -		
				Henry Harris.	374
			Cædmon's Writings - - - - - - - - -		361

TITLE	AUTHOR	PAGE
Cæsar - - - - -	J. A. Froude.	366
Cæsars, The Lives of the First Twelve -	Caius Suetonius.	366
Caleb Williams - - -	William Godwin.	364
Called Back - - - -	"Hugh Conway."	372
Callista - - - - -	J. H. Newman.	365
Cambridge Described and Illustrated - -	T. D. Atkinson.	365
Camille (La Dame aux Camélias) - - -	Alexandre Dumas, Jun.	378
Cape Cod - - - - -	H. D. Thoreau.	374
Carthage and the Carthaginians - - -	R. Bosworth Smith.	548
César Birotteau - - - -	H. de Balzac.	347
Chambers's Encyclopædia - - - - -		446
Characteristics - -	Earl of Shaftesbury.	352
Charles XII., History of - - -	Voltaire.	351
Chinese Sacred Books - - - - -		419
Chrysal; or, The Adventures of a Guinea	Charles Johnstone.	374
Cicero, Life of - - -	William Forsyth.	367
Cicero and his Friends -	Gaston Boissier.	512
Civilization, Introduction to the History of	H. T. Buckle.	469
Colin Clout - - - - -	John Skelton.	363
Collegians, The - - - -	Gerald Griffin.	450
Comedy of Errors, The -	Shakespeare.	382
Confucius, Works of - - - - -		419
Connecticut Yankee in King Arthur's Court, A - - - -	"Mark Twain."	550
Conquest of Peru, History of the - - -	W. H. Prescott.	476
Consolations of Philosophy, The - - -	Boëthius.	345
Constable, Archibald, and his Literary Correspondents - - - - -	Thomas Constable.	353
Coriolanus - - - - -	Shakespeare.	398
Count of Monte Cristo, The - - - - -	Alexandre Dumas, Sr.	479
Crotchet Castle - - - -	T. L. Peacock.	376
Custom and Myth - - -	Andrew Lang.	357
Cycle of Cathay, A - - -	W. A. P. Martin.	374
Cymbeline - - - - -	Shakespeare.	399
DAWN OF THE NINETEENTH CENTURY IN ENGLAND, THE -	John Ashton.	557
Decline and Fall of the Roman Empire, The - - - - -	Edward Gibbon.	341
Democracy in Europe -	T. Erskine May.	350
Demonology and Devil-Lore - - - - -	M. D. Conway.	359
Dialogues of the Dead -	Lord Lyttelton.	370
Diary of Two Parliaments -	H. W. Lucy.	350
Dickens, Charles, Life of -	John Forster.	346
Dictionary of American Authors -	Adams.	447
Discoveries of America - -	A. J. Weise.	351
Don Orsino - - - -	F. Marion Crawford.	371
Drapier Letters, The -	Jonathan Swift.	338

TITLE	AUTHOR	PAGE
Dream Children - - -	H. E. Scudder.	462
Dreamthorpe - - - -	Alexander Smith.	371
Duff-Gordon, Lady, Last Letters from Egypt - - - - -		554
Dutch Republic, Rise of the - - - -	J. L. Motley.	421
EARTH AND MAN, THE -	Arnold Guyot.	534
East Angels - - - -	Constance F. Woolson.	372
Ecce Homo - - - - -	J. R. Seeley.	360
Ecclesiastical Polity, The Laws of - - -	Richard Hooker.	367
École des Femmes, L' - - - -	Molière.	557
Economic Interpretation of History - -	Thorold Rogers.	365
Education - - - - -	Herbert Spencer.	537
Egypt and Chaldæa -	Gaston Maspero.	343
Egyptians, Ancient Religion of the - -	Alfred Wiedemann.	413
Eikon Basilike - - - -	John Gauden.	375
Encyclopædia Britannica - - - - -		444
England Without and Within, R. G. White.		462
English Language, History of the - - -	T. R. Lounsbury.	427
English People, Short History of the - -	J. R. Green.	548
English Thought in the Eighteenth Century, History of -	Leslie Stephen.	412
Ersilia - - - - -	Emily F. Poynter.	538
Essays - - - - -	Hamilton Wright Mabie.	463
Essays, Modern and Classical - - - -	F. W. H. Myers.	346
Eugene Aram - - - -	Bulwer-Lytton.	377
FAERY QUEEN, THE -	Edmund Spenser.	345
Fair Barbarian, A - - -	Mrs. Burnett.	377
Fair God, The - - - -	Lew Wallace.	368
Fate of Mansfield Humphreys, The - - -	R. G. White.	502
Fiction, History of the - -	John Dunlop.	346
Fifteen Decisive Battles of the World - -	E. S. Creasy.	351
File No. 113 - - - -	Émile Gaboriau.	348
Fingal - - - - -	James Macpherson.	377
Florence - - - - -	Charles Yriarte.	494
Footsteps of Fate - - -	L. M. A. Couperus.	472
Forty-five Guardsmen, The - - - - -	Alexandre Dumas, Sr.	378
Foundations of Belief, The -	A. J. Balfour.	344
Four Georges, The - - -	W. M. Thackeray.	350
Freedom of the Will, On the - - - - -	Jonathan Edwards.	344
French Humorists, The -	Walter Besant.	348
Friend Fritz - - - -	Erckmann-Chatrian.	348
Friendship the Master-Passion - - - -	H. C. Trumbull.	545
Friendships of Women, The -	W. R. Alger.	529
Future Life, A Critical History of the Doctrine of a - - - -	W. R. Alger.	344

TITLE	AUTHOR	PAGE
GENIUS OF CHRISTIANITY, THE - - -	Châteaubriand.	343
Georgics, The - - - - -	Virgil.	366
Gibbon, Edward, Autobiography - - -		341
Ginx's Baby - - - - -	J. E. Jenkins.	373
Gleanings in Buddha Fields - - - - -	Lafcadio Hearn.	367
Gods in Greece, The - - - - -	Louis Dyer.	342
Gold Elsie - - - - -	"E. Marlitt."	347
Golden Bough, The - - - - -	J. G. Fraser.	342
Golden Lotus, The, and Other Legends of Japan - - - - -	Edward Greey.	345
Goldmakers' Village, The - J. H. Zschokke.		451
Greatest Thing in the World, The - - -	Henry Drummond.	367
Greece Under Foreign Domination - - -	George Finlay.	409
Greek Poets, Studies in the - - - - -	J. A. Symonds.	497
Greek Studies - - - - -	Walter Pater.	448
Green Carnation, The - - - - -	Robert M. Hitchins.	423
Ground Arms - - - - -	Baroness von Suttner.	422
Gryll Grange - - - - -	T. L. Peacock.	376
Guzman de Alfarache - Mateo Aleman.		380
HAMLET - - - - -	Shakespeare.	393
Harriet Beecher Stowe, Life and Letters of - - - - -	Annie Fields.	459
Havelock the Dane - - - - -		339
Hazard of New Fortunes, A - - - - -	W. D. Howells.	439
Hazel's Annual - - - - -		447
Headlong Hall - - - - -	T. L. Peacock.	375
Heldenbuch - - - - -		339
Henry IV. (Part i.) - - - - -	Shakespeare.	388
Henry IV. (Part ii.) - - - - -	Shakespeare.	388
Henry V. - - - - -	Shakespeare.	390
Henry VI. - - - - -	Shakespeare.	383
Henry VIII. - - - - -	Shakespeare.	401
Heredity - - - - -	Th. Ribot.	364
Hermann and Dorothea - - - - -	Goethe.	379
Hero Carthew - - - - -	Louisa Parr.	548
Historia Britonum - - - - -	Geoffrey of Monmouth.	361
Historic Americans - Theodore Parker.		352
History of Jonathan Wild the Great, The Henry Fielding.		544
History of Spanish Literature, The - - -	George Ticknor.	508
History of the United Netherlands - - -	J. L. Motlev.	490
IMPRESSIONS OF LONDON SOCIAL LIFE -		
	E. S. Nadal.	513
In the Clouds - - - - -	Mary N. Murfree.	422
In the Year of Jubilee - George Gissing.		540
India, Law-Books of - - - - -		417
Indiana - - - - -	George Sand.	407

TITLE	AUTHOR	PAGE
Israel among the Nations - - - - -	Anatole Leroy-Beaulieu.	342
Italian Popular Tales - T. F. Crane, <i>Ed.</i>		420
JANE EYRE - - - - -	Charlotte Brontë.	439
Jerusalem, History of - - - - -	Walter Besant and E. H. Palmer.	342
Jesuit Relations and Allied Documents, The - Reuben Gold Thwaites, <i>Ed.</i>		476
Jocelyn - - - - -	A. de Lamartine.	538
Johnson's Cyclopædia - - - - -		446
Jonathan Wild the Great, History of - -	Henry Fielding.	544
Jowett, Benjamin - - - - -	Evelyn Abbott and Lewis Campbell.	448
Judaism and Christianity - - C. H. Toy.		455
Julius Cæsar - - - - -	Shakespeare.	392
KALOO LAH - - - - -	W. S. Mayo.	374
Kentucky Cardinal, A - - - - -	J. L. Allen.	558
King Henry IV. (Part i.) - Shakespeare.		388
King Henry IV. (Part ii.) - Shakespeare.		388
King Henry V. - - - - -	Shakespeare.	390
King John - - - - -	Shakespeare.	385
King Lear - - - - -	Shakespeare.	396
King René's Daughter - Henrik Hertz.		541
Knightly Soldier, The - H. C. Trumbull.		405
Koran, The - - - - -		414, 420
LADY BEAUTY - - - - -	Alan Muir.	530
Lady Lee's Widowhood - E. B. Hamley.		411
Lady of Fort St. John, The - - - - -	Mary H. Catherwood.	535
Lady of Quality, A - - - - -	Mrs. Burnett.	537
Lady of the Aroostook, The - - - - -	W. D. Howells.	496
Land of Poco Tiempo, The - C. F. Lummis.		462
Language and the Study of Language -	W. D. Whitney.	534
Laokoon - - - - -	Lessing.	379
Larousse's 'Grand Dictionnaire Univer- sel' - - - - -		446
Last Athenian, The - Viktor Rydberg.		452
Last Days of Pompeii, The - Bulwer-Lytton.		526
Laurence Oliphant and Alice Oliphant his Wife, Life of - - - - -	Mrs. Oliphant.	493
Lazarillo de Tormes - - - - -	Hurtado de Mendoza.	450
Lear, King - - - - -	Shakespeare.	396
Learned Women - - - - -	Molière.	424
Led Horse Claim, The - Mary H. Foote.		536
Leighton Court - - - - -	Henry Kingsley.	529
Leo X., Life and Pontificate of - - - -	William Roscoe.	444
Leon Roch - - - - -	B. P. Galdós.	409
Les Misérables - - - - -	Victor Hugo.	450
Letters from Egypt, Last - - - - -	Lady Duff Gordon.	554
Letters of Madame de Sévigné, The - -		547

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
Letters to Dead Authors -	Andrew Lang.	428	Madame Roland - - -	Ida M. Tarbell.	544
Lettres Persanes, Les - -	Montesquieu.	444	Madonna's Child - - -	Alfred Austin.	509
Library of American Literature - - -		447	Mæviad, and Baviad -	William Gifford.	428
Life of Charlotte Brontë -	Mrs. Gaskell.	355	Magnalia Christi Americana - - - -		
Life of Charlotte Brontë -	C. K. Shorter.	356		Cotton Mather.	432
Life of Sir Richard F. Burton - - -			Maid of Sker, The -	R. D. Blackmore.	542
	Isabel F. Burton.	349	Malay Archipelago, The -	A. R. Wallace.	425
Life of Cicero - - -	William Forsyth.	367	Mammon - - - -	Catharine Gore.	531
Life of Charles Dickens -	John Forster.	346	Manon Lescaut - - -	Abbé Provost.	424
Life of Goethe - - -	G. H. Lewes.	502	Manu, Code of - - - -		417
Life of Henry the Navigator -	R. H. Major.	425	Manuscript, The Lost -	Gustav Freytag.	551
Life of Benjamin Jowett - - - -			Manxman, The - - - -	Hall Caine.	528
	Abbott and Campbell.	448	Margaret Ogilvy - - -	J. M. Barrie.	368
Life and Pontificate of Leo X. - - -			Marius, the Epicurean -	Walter Pater.	433
	William Roscoe.	444	Martian, The - -	George Du Maurier.	525
Life and Letters of Lord Macaulay -			Mary Queen of Scots -	J. F. Meline.	513
	G. O. Trevelyan, <i>Ed.</i>	452	Master Beggars, The -	L. C. Cornford.	499
Life of Napoleon - - -	Pierre Lanfrey.	479	Masterman Ready -	Captain Marryat.	427
Life of Nelson - - -	A. T. Mahan.	453	Matrimony - - - -	W. E. Norris.	530
Life of Laurence and Alice Oliphant -			Measure for Measure -	Shakespeare.	395
	Mrs. Oliphant.	493	Mehalah - - - -	S. Baring-Gould.	372
Life of Edgar A. Poe -	G. E. Woodberry.	434	Memoirs [Autobiography] of Gen. W. T.		
Life of Madame Roland -	Ida M. Tarbell.	544		Sherman - - - -	455
Life of Samuel Sewall - - - -			Men and Letters - - -	H. E. Scudder.	500
	N. H. Chamberlain.	521	Men and Women of the Time - - -		447
Life of Sheridan - - -	Mrs. Oliphant.	354	Merchant of Venice, The -	Shakespeare.	384
Life and Times of Stein -	J. R. Seeley.	412	Merry Wives of Windsor -	Shakespeare.	389
Life and Letters of Mrs. Stowe - - -			Micah Clarke - - -	A. Conan Doyle.	527
	Annie Fields.	459	Middle Greyness, The -	A. J. Dawson.	540
Life of Tennyson - -	Hallam Tennyson.	483	Middlemarch - - - -	George Eliot.	519
Life, Letters, and Journals of George			Midsummer Night's Dream, A - - - -		
Ticknor - - - -		533		Shakespeare.	385
Life of Voltaire - - -	James Parton.	521	Mill on the Floss, The -	George Eliot.	440
Life of Daniel Webster -	H. C. Lodge.	533	Minister's Wooing, The -	Mrs. Stowe.	527
Life on the Lagoons - -	H. F. Brown.	497	Mirror for Magistrates, The - - - -		427
Literary and Social Essays -	G. W. Curtis.	353	Mithridate - - - -	Racine.	556
Literary Movement in France during the			Moby-Dick - - - -	Herman Melville.	431
Nineteenth Century - - - -			Modern Instance, A - -	W. D. Howells.	430
	Georges Pellissier.	378	Modern Regime, The - -	H. A. Taine.	532
Literature - - - -	Hermann Grimm.	555	Mogul Emperors of Hindustan, The - -		
Little Rivers - - -	Henry Van Dyke.	443		E. S. Holden.	432
Lives of the Poets - -	Samuel Johnson.	535	Monte Cristo, Count of - - - -		
London - - - -	Walter Besant.	556		Alexandre Dumas, Sen.	479
London Social Life, Impressions of - -			Morgesons, The -	Elizabeth B. Stoddard.	430
	E. S. Nadal.	513	Moral Tales - - -	Miss Edgeworth.	524
Lord Ormont and his Aminta - - - -			Morals of Lucius Annæus Seneca, The -		532
	George Meredith.	496	Moths - - - -	"Ouida."	431
Lorna Doone - - -	R. D. Blackmore.	518	Mountaineering in the Sierra Nevada -		
Lost Sir Massingberd -	James Payn.	536		Clarence King.	408
Lothair - - - -	Benjamin Disraeli.	551	Mr. Isaacs - - -	F. Marion Crawford.	546
Love's Labour's Lost - -	Shakespeare.	380	Mr. Verdant Green - -	Edward Bradley.	528
Loves of the Triangles, The - - - -			Mrs. Caudle's Curtain Lectures - - -		
	George Canning.	464		Douglas Jerrold.	536
Lovel the Widower -	W. M. Thackeray.	531	Much Ado about Nothing -	Shakespeare.	390
Luck of Roaring Camp, The -	Bret Harte.	405	Mutable Many, The - -	Robert Barr.	531
			Mutineers of the Bounty, The - - - -		
MACAULAY'S ESSAYS - - - -		513		Lady Belcher.	443
Macbeth - - - -	Shakespeare.	395	My Arctic Journal - - - -		
Madame Bovary - - -	Gustave Flaubert.	433		Josephine Diebitsch-Peary.	543

TITLE	AUTHOR	PAGE
My Novel - - - - -	Bulwer-Lytton.	544
My Schools and Schoolmasters - - - - -	Hugh Miller.	453
My Studio Neighbors - - - - -	W. Hamilton Gibson.	411
NAPOLEON THE FIRST, THE HISTORY OF		
	Pierre Lanfrey.	479
Nasks, The - - - - -		418
Neighbor Jackwood - - - - -	J. T. Trowbridge.	373
Nelson, The Life of - - - - -	A. T. Mahan.	453
Nemesis of Faith, The - - - - -	J. A. Froude.	494
New Fiction, The - - - - -	H. D. Traill.	471
Newcomes, The - - - - -	W. M. Thackeray.	507
Nineveh and its Remains - - - - -	A. H. Layard.	476
Novum Organum, The - - - - -	Francis Bacon.	447
OCEANA - - - - -	J. A. Froude.	349
Oliphant, Laurence and Alice, Life of - - - - -	Mrs. Oliphant.	493
One of Cleopatra's Nights - - - - -	Théophile Gautier.	517
Onesimus: Memoirs of a Disciple of St. Paul - - - - -		552
Only a Girl - - - - -	Wilhelmine von Hillern.	347
Orissa - - - - -	W. W. Hunter.	432
Othello - - - - -	Shakespeare.	394
Our New Alaska - - - - -	Charles Hallock.	375
Our Village - - - - -	Mary R. Mitford.	368
Oxford Reformers of 1498, The - - - - -	Frederic Seebohm.	454
PAGAN AND CHRISTIAN ROME - - - - -		
	Rodolfo Lanciani.	466
Pahlavi Texts, The - - - - -		418
Painter's Palace of Pleasure - - - - -		437
Palmerin de Oliva - - - - -		435
Palmerin of England - - - - -		435
Pan Michael - - - - -	Henryk Sienkiewicz.	457
Pandects of Justinian, The - - - - -		442
Paradyse of Daynty Devises, The - - - - -		441
Paris in America - - - - -	Édouard Laboulaye.	526
Past and Present - - - - -	Thomas Carlyle.	499
Paston Letters - - - - -		441
Pastor Fido, Il - - - - -	C. B. Guarini.	433
Patris - - - - -	Louise I. Guiney.	453
Patty - - - - -	Katherine S. Macquoid.	531
Paul Clifford - - - - -	Bulwer-Lytton.	532
Pearl of Orr's Island, The - - - - -	Mrs. Stowe.	527
Pendennis - - - - -	W. M. Thackeray.	458
Pensées Philosophiques - - - - -	Denis Diderot.	483
People of the United States, History of the - - - - -	J. B. McMaster.	495
Pericles, Prince of Tyre - - - - -	Shakespeare.	397
Personal Recollections of Mary Somerville - - - - -	Martha Somerville, <i>Ed.</i>	356
Peter Ibbetson - - - - -	George Du Maurier.	409
Peter Schlemihl - - - - -	Adelbert von Chamisso.	430

TITLE	AUTHOR	PAGE
Phalaris, Dissertation on the Epistles of - - - - -	Richard Bentley.	337
Phases of Thought and Criticism - - - - -	"Brother Azarias."	452
Pheidias, Essays on the Art of - - - - -	Charles Waldstein.	466
Philip and his Wife - - - - -	Margaret Deland.	554
Philistines, The - - - - -	Arlo Bates.	429
Philobiblon - - - - -	Richard de Bury.	421
Physiognomy - - - - -	J. C. Lavater.	421
Pickwick Papers, The - - - - -	Charles Dickens.	551
Pictures of Travel - - - - -	Heinrich Heine.	544
Pilot, The - - - - -	J. F. Cooper.	554
Pilot and his Wife, The - - - - -	Jonas Lie.	485
Poe, Edgar Allan - - - - -	G. E. Woodberry.	434
Poet at the Breakfast Table, The - - - - -	O. W. Holmes.	525
Poetry, The Nature and Elements of - - - - -	E. C. Stedman.	356
Poets of America, The - - - - -	E. C. Stedman.	458
Popular Tales from the Norse - - - - -	G. W. Dasent.	500
Portrait of a Lady, The - - - - -	Henry James.	440
Potiphar Papers - - - - -	G. W. Curtis.	458
Primitive Man - - - - -	Louis Figuier.	477
Prince Henry the Navigator - - - - -	R. H. Major.	425
Princess Casamassima, The - - - - -	Henry James.	435
Prisoner of Zenda, The - - - - -	"Anthony Hope."	457
Problems of Modern Democracy - - - - -	E. L. Godkin.	534
Proverbial Philosophy - - - - -	M. F. Tupper.	485
Prue and I - - - - -	G. W. Curtis.	546
Prusias - - - - -	Ernst Eckstein.	510
Purchas his Pilgrimes - - - - -	Samuel Purchas.	438
Puritan in Holland, England, and America, The - - - - -	Douglas Campbell.	509
Purple Island, The - - - - -	Phineas Fletcher.	555
QUINTUS CLAUDIUS - - - - -		
	Ernst Eckstein.	539
Quo Vadis - - - - -	Henryk Sienkiewicz.	466
Qur'an (Koran), The - - - - -		414, 420
RAB AND HIS FRIENDS - - - - -		
	John Brown.	524
Rambles and Studies in Greece - - - - -	J. P. Mahaffy.	425
Ramona - - - - -	Helen Jackson.	550
Ravenshoe - - - - -	Henry Kingsley.	376
Real Folks - - - - -	Mrs. Whitney.	537
Records of a Girlhood - - - - -	Fanny Kemble.	428
Records of Later Life - - - - -	Fanny Kemble.	420
Red as a Rose is She - - - - -	Rhoda Broughton.	451
Red Badge of Courage, The - - - - -	Stephen Crane.	431
Reference, Works of - - - - -		444
Religion, Ancient, of the Egyptians - - - - -	Alfred Wiedemann.	413
Renaissance in Italy, The - - - - -	J. A. Symonds.	514

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
Return of the Native, The - - - - -	Thomas Hardy.	425	Social Equality - - - - -	W. H. Mallock.	553
Revenge of Joseph Noirel, The - - - - -	Victor Cherbuliez.	472	Social Life of the Chinese - - - - -	Justus Doolittle.	437
Reveries of a Bachelor - D. G. Mitchell.		411	Social Life in Greece - - - - -	J. P. Mahaffy.	508
Richard II. - - - - -	Shakespeare.	386	Social Life in Old Virginia - T. N. Page.		508
Richard III. - - - - -	Shakespeare.	383	Social Silhouettes - - - - -	Edgar Fawcett.	408
Richard Cable - - - - -	S. Baring-Gould.	423	Soldiers of Fortune - - - - -	R. H. Davis.	507
Rienzi - - - - -	Bulwer-Lytton.	538	Somerville, Mary, Personal Recollections -		
Rise of the Dutch Republic, The - - - - -	J. L. Motley.	421	of - - - - -		356
Robber Count, The - - - - -	Julius Wolff.	422	Sonia - - - - -	"Henri Gréville."	506
Robbery Under Arms - - - - -			Soul of the Far East, The - - - - -	Percival Lowell.	465
	"Rolf Boldrewood."	424	South-Sea Idylls - - - - -	C. W. Stoddard.	460
Robert Elsmere - Mrs. Humphry Ward.		459	Spanish Conquest in America, The - - -	Arthur Helps.	558
Roland, Madame - - - - -	Ida M. Tarbell.	544	Spanish Vistas - - - - -	G. P. Lathrop.	508
Roman Poets, The - - - - -	W. Y. Sellar.	556	Speed the Plough - - - - -	Thomas Morton.	486
Romance of a Poor Young Man, The - - -	Octave Feuillet.	515	Spirit of Laws, The - - - - -	Montesquieu.	501
Rome, History of - - - - -	Victor Duruy.	340	Splendid Spur, The - A. T. Quiller-Couch.		506
Rome, History of - - - - -	Charles Merivale.	466	Standish of Standish - Jane G. Austin.		506
Romeo and Juliet - - - - -	Shakespeare.	382	Statesman's Year-Book - - - - -		447
✓ Romola - - - - -	George Eliot.	514	Stein, Life and Times of - J. R. Seeley.		412
Russia - - - - -	D. M. Wallace.	548	Steven Lawrence, Yeoman - - - - -	Annie Edwards.	541
SACRED BOOKS OF THE EAST, THE - - -	F. Max Müller, <i>Ed.</i>	414	Stickit Minister, The - - - - -	S. R. Crockett.	505
Saint-Simon, Memoirs of the Duke of -		547	Story of a Bad Boy, The - T. B. Aldrich.		542
Samuel Sewall, and the World He Lived			Story of Bessie Costrell, The - - - - -	Mrs. Humphry Ward.	504
In - - - - -	N. H. Chamberlain.	521	Story of Carthage, The - - - - -	A. J. Church.	549
Sartor Resartus - - - - -	Thomas Carlyle.	402	Story of a Country Town, The - - - - -	E. W. Howe.	505
Scarlet Letter, The - Nathaniel Hawthorne.		404	Story of Margaret Kent, The - - - - -	Ellen O. Kirk.	505
Scholar and the State, The - H. C. Potter.		463	Stowe, Harriet Beecher, Life and Letters		
Science of Thought, The - F. Max Müller.		494	of - - - - -	Annie Fields.	459
Scottish Chiefs, The - - - - -	Jane Porter.	442	Strange Adventures of Phra the Phoenician,		
Seraph - - - - -	Leopold Sacher-Masoch.	468	The - - - - -	E. L. Arnold.	502
Shakespeare's Plays - - - - -		380	Strange Story, A - - - - -	Bulwer-Lytton.	549
She - - - - -	Rider Haggard.	522	Studies in Mediæval Life and Literature,		
Sheridan - - - - -	Mrs. Oliphant.	354	E. T. McLaughlin.		514
Sherman, Gen. W. T., Autobiography - -		455	Studies of the Gods in Greece - - - - -	Louis Dyer.	512
Ships that Pass in the Night - - - - -	Beatrice Harraden.	369	Subjection of Women, The - J. S. Mill.		463
Shirley - - - - -	Charlotte Brontë.	410	Superstition and Force - - - - -	H. C. Lea.	467
Short History of the English People, A -	J. R. Green.	548	Surgeon's Stories, The - - - - -	Zakarias Topelius.	502
Short Studies on Great Subjects - - - - -	J. A. Froude.	337	Susan Fielding - - - - -	Annie Edwards.	460
Sicilian Vespers, The - Casimir Delavigne.		409	Sutras, The - - - - -		417
Signor Io, Il - - - - -	Salvatore Farina.	523	Suttas, Buddhist - - - - -		418
Signs and Seasons - - - - -	John Burroughs.	549	Swiss Family Robinson, The - J. R. Wyss.		504
✓ Silas Marner - - - - -	George Eliot.	549	Synnöve Solbakken - - - - -	Björnsterne Björnson.	524
Simple Story, A - - - - -	Mrs. Inchbald.	492	TALE OF TWO CITIES, A - - - - -	Charles Dickens.	460
Sin of Joost Avelingh, The - - - - -	"Maarten Maartens."	470	Tales from Shakespeare - - - - -	Charles and Mary Lamb.	450
Sir Charles Grandison - - - - -	Samuel Richardson.	489	Taming of the Shrew, The - Shakespeare.		387
Sir Richard F. Burton, Life of - - - - -	Isabel F. Burton.	349	Taras Bulba - - - - -	N. F. Gogol.	497
Six Days of Creation - - - - -	Taylor Lewis.	459			

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
Tartarin of Tarascon -	Alphonse Daudet.	503	Two Men - - -	Elizabeth Stoddard.	484
Tartuffe - - - - -	Molière.	526	Two Noble Kinsmen - -	Shakespeare.	401
Telemachus, Adventures of -	Fénelon.	504	Two Years Before the Mast - - -		
Tempest, The - - - - -	Shakespeare.	400		R. H. Dana.	487
Temple House - - - -	E. B. Stoddard.	496	Typee, and Omoo - -	Herman Melville.	488
Ten Thousand a Year -	S. C. Warren.	482			
Tenants of Malory, The - - - - -			Uarda - - - - -	G. M. Ebers.	522
	Sheridan Le Fanu.	541	Unclassed, The - - -	George Gissing.	496
Tennyson, Alfred (Lord), Life of - - -			Uncle Remus - - - -	J. C. Harris.	518
	Hallam Tennyson.	483	Uncle Tom's Cabin - - -	Mrs. Stowe.	518
✓ Tess of the D'Urbervilles - - - - -			Under the Yoke - - -	Ivan Vazoff.	490
	Thomas Hardy.	516	Undine - - - - -	La Motte Fouqué.	489
Thaddeus of Warsaw - -	Jane Porter.	482	Upanishads, The - - - - -		416
Thoughts Concerning the Interpretation of Nature - - - -	Denis Diderot.	483	Usurper, The - - -	Judith Gautier.	523
Three Americans and Three Englishmen, C. F. Johnson.		515	Utopia - - - - -	Sir Thomas More.	491
Three English Statesmen - - - - -			VALENTINE VOX, THE VENTRILOQUIST -		
	Goldwin Smith.	510		Henry Cockton.	488
Three Musketeers, The - - - - -			Van Bibber and Others -	R. H. Davis.	410
	Alexandre Dumas, Sr.	461	Vanity Fair - - - -	W. M. Thackeray.	406
Through Night to Light - - - - -			Vathek, The History of the Caliph - - -		
	Friedrich Spielhagen.	410		William Beckford.	493
Through the Dark Continent - - - - -			Vedas and Vedic Hymns, The - - - -		415
	H. M. Stanley.	478	Verdant Green, Mr., The Adventures of -		
Till Eulenspiegel - - - - -		478		"Cuthbert Bede."	528
Timbuctoo the Mysterious -	Felix Dubois.	465	Vicar of Wakefield, The - - - - -		
Timon of Athens - - - -	Shakespeare.	397		Oliver Goldsmith.	486
Titus Andronicus - - - -	Shakespeare.	384	Vicomte de Bragelonne, The - - - - -		
Toilers of the Sea - - -	Victor Hugo.	473		Alexandre Dumas, Sr.	461
Tom Burke of "Ours" -	Charles Lever.	484	Victorian Poets, The - -	E. C. Stedman.	490
Tom Cringle's Log - -	Michael Scott.	519	Virgin Soil - - - -	Ivan Turgeneff.	473
Tom Grogan - - -	F. Hopkinson Smith.	482	Vishnu, Institute of - - - - -		417
Tracts for the Times - - - - -		516	Vision of Piers Plowman, The - - - -		402
Tragic Idyll, A - - - -	Paul Bourget.	480	Visits to the Monasteries of the Levant -		
Travels with a Donkey in the Cevennes, R. L. Stevenson.		478		Robert Curzon.	467
Treatise on Painting -	Leonardo da Vinci.	436	Voiage and Travaile of Sir John Mande- ville - - - - -		467
Trilby - - - - -	George Du Maurier.	485	Voltaire, Life of - - - -	James Parton.	521
Tristram Shandy - -	Laurence Sterne.	517	Voyage Around my Chamber - - - - -		
Triumphant Democracy - - - - -				Xavier De Maistre.	521
	Andrew Carnegie.	497	WAGES OF SIN, THE - "Lucas Malet."		481
Troilus and Cressida - -	Shakespeare.	393	Wanda - - - - -	"Ouida."	480
Tropical Africa - -	Henry Drummond.	559	Wandering Jew, The - -	Eugène Sue.	468
Troubadours and Trouvères - - - - -			Wandering Jew, The - -	M. D. Conway.	456
	Harriet W. Preston.	403	War and Peace - - - -	Leo Tolstoy.	457
Troy and its Remains - - - - -			Waverley - - - - -	Sir Walter Scott.	434
	Heinrich Schliemann.	465	Wealth Against Commonwealth - - - -		
True Relation, The -	Captain John Smith.	408		H. D. Lloyd.	483
Turkish Spy, The - - -	G. P. Marana.	498	Wealth of Nations - - -	Adam Smith.	511
Twelfth Night, or What You Will - - -			Webster, Daniel - - -	H. C. Lodge.	533
	Shakespeare.	391	Weir of Hermiston - -	R. L. Stevenson.	492
Twenty Years After - - - - -			Wetherel Affair, The -	J. W. De Forest.	481
	Alexandre Dumas, Sr.	461	What Social Classes Owe to Each Other		
Twenty Years of Congress: From Lincoln to Garfield - -	James G. Blaine.	405		W. G. Sumner.	490
Two Chiefs of Dunboy, The - - - - -			Whip and Spur - - -	G. E. Waring, Jun.	373
	J. A. Froude.	491	White Aprons - - -	Maud W. Goodwin.	520
Two Gentlemen of Verona -	Shakespeare.	381	White Company, The -	A. Conan Doyle.	522
			Wide, Wide World, The -	Susan Warner.	495

TITLE	AUTHOR	PAGE	TITLE	AUTHOR	PAGE
Wild Irish Girl, The - -	Lady Morgan.	438	Women, Friendship of - -	W. R. Alger.	529
Wilhelm Meister's Apprenticeship - - -			Woodman, The - - - - -		
	Goethe.	404		Quesnay de Beaurepaire.	501
Will, On the Freedom of the - - - -			Woodstock - - - - -	Sir Walter Scott.	545
	Jonathan Edwards.	344	Wrecker, The - - - -	R. L. Stevenson.	546
William Tell - - - - -	Schiller.	407			
Window in Thrums, A - -	J. M. Barrie.	471	YEMASSEE, THE - - -	W. G. Simms.	407
Winning of the West, The - - - - -			Yesterday, To-Day, and Forever - - -		
	Theodore Roosevelt.	495		E. H. Bickersteth.	471
Winter's Tale, A - - -	Shakespeare.	399	Yesterdays with Authors -	J. T. Fields.	509
With Fire and Sword, The Deluge, and Pan			Yone Santo - - - - -	E. H. House.	437
Michael - -	Henryk Sienkiewicz.	457			
With the Procession -	Henry B. Fuller.	552	ZEND-AVESTA, THE - - - - -		418
Without Dogma -	Henryk Sienkiewicz.	470	Zincali, The - - - - -	George Borrow.	469
Wives and Daughters - -	Mrs. Gaskell.	488	Zoroastrian Sacred Books - - - - -		418
Woman in the Nineteenth Century - - -			Zury; The Meanest Man in Spring County		
	Margaret Fuller Ossoli.	530		Joseph Kirkland.	503

FULL-PAGE ILLUSTRATIONS

VOLUME XLV

	PAGE
Adoration of the Magi (Colored Plate)	Frontispiece
Fourteenth Century Manuscript (Fac-Simile)	410
Prisse Papyrus (Fac-Simile)	492
Triumph of Otto III. (Colored Plate)	569

Short Studies on Great Subjects, by James Anthony Froude. The peculiar charm of Froude as an essayist and historian lies in his picturesque and almost romantic manner, making past events and persons live once more and move across his pages. The graphic scenes in these 'Short Studies' are highly effective, though preserving no logical sequence or relation to one another. The first volume begins with a treatise on 'The Science of History'; and the fourth ends with the social allegory called 'On a Siding at a Railway Station,' where the luggage of a heterogeneous group of passengers is supposed to be examined, and to contain not clothing and gewgaws, but specimens of the life-work of each passenger or possibly nothing at all,—by which he then is judged. The very discursiveness of these studies enables one to find here something for various moods,—whether classic, moral, or æsthetic; whether the thought of war be uppermost in the reader's mind, or of travel, or science, or some special phase of the conduct of life.

Amenities of Literature, by Isaac Disraeli, father of Lord Beaconsfield, was published in 1841, when the author was seventy-five years old. The title was adopted to connect it with two preceding volumes, 'Curiosities of Literature' and 'Miscellanies of Literature.' As the author relates in the preface, it forms a portion of a great work projected, but never accomplished. "A history of our vernacular literature has occupied my studies for many years. It was my design, not to furnish an arid narrative of books or of authors, but following the steps of the human mind through the wide track of time, to trace from their beginning the rise, progress, and decline of public opinions. . . . In the progress of these researches many topics presented themselves, some of which from their novelty and curiosity courted investigation. Literary history, in this enlarged circuit, becomes not merely a philological history of critical erudition, but ascends into a philosophy of books." In the midst of his studies toward the working-out of this design, Disraeli was arrested by loss of sight. The papers in 'Amenities of Literature' form a portion of the projected history. The first volume consists of thirty-eight chapters on subjects

connected with early English life and literature; among them The Druidical Institution; Cædmon and Milton; Dialects; Early Libraries; The Ship of Fools; and Roger Ascham. The second volume, possessing less unity of design, has thirty-two chapters on subjects strange, familiar, and quaint: Rhyming Dictionaries are treated of; Allegories and the Rosicrucian Fludd are discussed. There are chapters on Sir Philip Sidney, on Spenser, Hooker, and Drayton, and a dissertation on Pamphlets. The book as a whole is a pleasant guide into the half-hidden by-paths of English literary history. It is a repository of much curious book-gossip and of authors' lore.

Phalaris, Dissertation on the Epistles of, by Richard Bentley. (1699.) 'The Letters of Phalaris' was a Greek work purporting to be real correspondence of a ferocious Dorian tyrant of Sicily in the sixth century before Christ. The educated world of Swift's time accepted them as genuine; and Sir William Temple, in a pamphlet assuming the literal truth of many of the wildest legends and myths of antiquity, and setting the ancients in general above the moderns in a series of comparisons curiously naïve for an educated man, had extravagantly lauded them. This led a young Oxford man, Charles Boyle, to edit the 'Letters' for English readers of Greek; and in doing this he used an insulting expression with regard to a fancied wrong done him by Bentley, who had just then (1694) become librarian to the King. Bentley had promised a friend, who wished to take the other side in the discussion with Temple, an essay on the Phalaris letters; and in this he showed clearly that they were a clumsy forgery by a Greek rhetorician of about the time of Christ. Boyle took offense in connection with the appearance of Bentley's essay, and with the help of several Oxford wits brought out a sharp reply, January 1698. It was to dispose of this that Bentley, fourteen months later, March 1699, published his 'Dissertation'; not merely a crushing reply to Boyle, but in matter and style, on lines which were then new, a masterpiece of literature. It was a brilliant piece of criticism, based on accurate historical research; it presented on several points, which are still of interest, stores of learning rarely ever equaled; and it

abundantly testified Bentley's genius as a controversialist. As a scholar, a learned critic, and a university educator, Bentley stands not only at the highest level, but at the head of the stream which has come down to our time. There began with him a broad and thorough scholarship in Greek and Latin literature, which before him was only beginning to get under way. He is thus to scholars one of the great names of learning and of letters.

Battle of the Books, The, by Jonathan Swift, was written in 1697, but remained in manuscript until 1704. It was a travesty on the endless controversy over the relative merits of the ancients and moderns, first raised in France by Perrault. Its immediate cause, however, was the position of Swift's patron, Sir William Temple, as to the genuineness of the 'Letters of Phalaris.' (See previous article.)

In the satire, the Bee, representing the ancients who go direct to nature, and the Spider, representing the moderns weaving their webs from within, have a sharp dispute in a library, where the books have mutinied and taken sides, preparatory to battle. In the description of this battle, Swift's terrible arrows of wit fly thick and fast, Dryden and Bentley coming in for a goodly share of their destructive force. Nothing is left of the poor moderns when he has finished with them. The work, despite its vast cleverness, was not taken with entire seriousness by Swift's contemporaries. He was not then the great Dean; and besides, he was dealing with subjects he was not competent to treat. It remains, however, a brilliant monument to his satirical powers, and to the spirit of destruction which impelled him even as a youth to audacious attacks on great names.

Drapier Letters, The, by Jonathan Swift. These famous letters took their name from their signature, "M. B. Drapier." They were written to protest against an unjust aggression of the Crown, which, at a time of great scarcity of copper coin in Ireland, had granted a patent to furnish this to one William Wood, who was to share his profits with the Duchess of Kendal, the king's mistress, through whose influence the patent had been obtained. These profits were to be derived from the difference between the real and the nominal value of the halfpence, which

was forty per cent. The Irish were bitterly enraged, became turbulent, and every effort was made to conciliate them. A report sustaining Wood, which had been drawn up by Sir Robert Walpole, was answered by Swift in these letters. Swift, who viewed Wood's patent as a death-blow to Irish independence, asserts that the English Parliament cannot, without usurpation, maintain the power of binding Ireland by laws to which it does not consent. This assertion led to the arrest of the printer of the letters; but the grand jury refused to find a true bill. Swift triumphed, and Wood's patent was revoked. The 'Letters' were published in 1724; the sub-title being, "very proper to be kept in every family."

Artevelde, Philip van, a tragedy, by Sir Henry Taylor: 1834. One of the best English tragedies since Shakespeare, by an author distinguished for his protest, in the spirit of Wordsworth, against the extreme sentimentalism of Byron. His 'Isaac Comnenus' (1827)—a drama picturing the scene at Constantinople when the hero was Roman (Byzantine) emperor there (1057-59 A. D.)—was mainly a preliminary study for his masterpiece, the 'Van Artevelde'; in which, with noble thought and admirable power, he brings back the stress and storm of fourteenth-century life. The father of Philip, the great Jacob van Artevelde, an immensely rich brewer, eloquent and energetic, had played a great part as popular leader at Ghent, 1335-45; and it fell to his son to figure similarly in 1381, but to be slain in a great defeat of the forces of Ghent the next year. Taylor's tragedy recalls the events of these two years. Two songs—

"Quoth tongue of neither maid nor wife—"

and

"If I had the wings of a dove—"

have been pronounced worthy of Shakespeare, although his lyrical efforts generally were laboriously artificial. He had very little eye to the stage,—was in fact more a poet than a dramatist, and a poet of thought especially,—but he used great care in his studies of character.

Barneveld, John of, Advocate of Holland, by John Lothrop Motley. In this brilliant biography, the author shows that as William the Silent is called the author of the independence of the Dutch Provinces, so John of Barneveld deserve.

the title of the "Founder of the Dutch Republic." The Advocate and Keeper of the Great Seal of the Province of Holland, the most powerful of the seven provinces of the Netherlands, was virtually "prime minister, president, attorney-general, finance minister, and minister of foreign affairs, of the whole republic." Standing in the background and veiled from public view behind "Their High Mightinesses, the States-General," the Advocate was really their spokesman, or practically the States-General themselves, in all important measures at home and abroad, during those years which intervened between the truce with Spain in 1609 and the outbreak of the Thirty Years' War in 1618.

Born in Amersfoort in 1547, of the ancient and knightly house of Oldenbarneveld, he received his education in the universities of Holland, France, Italy, and Germany, and became one of the first civilians of his time, the friend and trusted counselor of William the Silent, and the chief negotiator of the peace with Spain. The tragedy with which his life ended owes itself, as Mr. Motley points out, to the opposition between the principle of States-rights and religious freedom advocated by Barneveld, and that of the national and church supremacy maintained by Prince Maurice the Stadtholder, whose desire to be recognized as king had met with Barneveld's prompt opposition. The Arminian doctrine of free-will, as over against the Calvinists' principle of predestination, had led to religious divisions among the provinces; and Barneveld's bold defense of the freedom of individual belief resulted at length in his arrest and that of his companion and former pupil, Hugo Grotius, both of whom were condemned to execution. His son, engaging later in a conspiracy of revenge against the Stadtholder, was also with the other conspirators arrested and put to death.

The historian obtained his materials largely from the Advocate's letters and other MS. archives of the Dutch government, and experienced no little difficulty in deciphering those papers "covered now with the satirical dust of centuries, written in the small, crabbed, exasperating characters which make Barneveld's handwriting almost cryptographic; but which were once, "sealed with the Great Seal of the haughty burgher aristocracy, documents which occupied the close attention of the cabinets of Christendom."

Of Barneveld's place in history the author says:—"He was a public man in the fullest sense of the word; and without his presence and influence the record of Holland, France, Britain, and Germany might have been essentially modified. The Republic was so integral a part of that system which divided Europe into two great hostile camps, according to creeds rather than frontiers, that the history of its foremost citizen touches at every point the general history of Christendom."

Havelock the Dane. This legend is connected with the founding of Grimsby in Lincolnshire; and was written in English and French verse about 1280 A. D. The English version was lost for many years, but at last found in a manuscript of 'Lives of the Saints.' The author is unknown; the time of the story probably about the sixth century. Havelock, prince of Denmark, is left to the care of Earl Godard, who hires a fisherman, Grim, to drown him; but he, perceiving a miraculous light about the child, dares not put him to death, and carries him to England. The boy grows up, and finds work with the cook of Godrich, an earl who has in his charge the late king's daughter, Goldborough, whom he has promised to marry to the strongest and fairest man he can find. In a trial of strength, Havelock "puts the stone" farther than any other; and Godrich, who wants the kingdom for his son, marries Goldborough to this kitchen scullion. The princess is dissatisfied with the union; but in the night sees the same miraculous light, and a cross on Havelock's shoulder. He awakes immediately afterwards, and tells her he has dreamed that all England and Denmark were his own. He goes therefore to Denmark; and after performing deeds of great valor, is proclaimed king. Returning with an army to England, he makes Godrich a prisoner; and with Goldborough is crowned at London, where they reign for sixty years.

Heldenbuch, a name given successively to several versions of a collection of German legends from the thirteenth century. The first 'Heldenbuch' was printed in Strasburg, probably in the year 1470; the second in Dresden in 1472. The latter version was almost entirely divested of the quaint poetic charm of the original legends by the

dry, pedantic style of one of the editors, by whose name the collection is known, —Kasper von der Roen. The older volume, however, preserved the spirit of the thirteenth century with admirable fidelity, both in its text and in the delightfully naïve illustrations which accompany it.

Among the heroic myths which appear in the original 'Heldenbuch' are the ancient Gothic legends of 'King Laurin' and 'The Rose Garden at Worms,' together with three from the Lombard cycle, 'Ornit,' 'Wolfdietrich,' and 'Hugdietrich.' These have been rendered into Modern High German in the present century by Karl Josef Simrock, whose scholarly and sympathetic translation makes his 'Kleines Heldenbuch' as valuable a contribution to the history of German literature as was the original collection of the same name.

Amadis of Gaul, by Vasco Lobeira.

Robert Southey, in the introduction to his English version of this romance, says: "'Amadis of Gaul' is among prose, what 'Orlando Furioso' is among metrical romances, not the oldest of its kind but the best." It is however so old as to have belonged to the age of the fairest bloom of chivalry, the days of the Black Prince and the glorious reign of Edward III. in the two realms of England and France. It is a tale of the knightly career of Amadis and his two brothers, Galaor and Florestan, the sons of King Perion of Gaul. The name of the knight's mistress is Oriana; but many are the damsels, ladies, and queens, whom he rescues in peril, not without wounding their hearts, but remaining loyal to the last to his liege lady—his marriage with whom terminates, in Southey's opinion, the narration of the original author. The remaining adventures after the Fourth Book are, as he thinks, added by the Spanish translator Garcia Ordonez de Montalvo, and exhibit a much lower type both of literary style and of morals. The author is a Portuguese who was born at Porto; fought at Aljubarrota, where he was knighted by King João; and died at Elvas, 1403. The oldest version extant is that of Montalvo in Spanish, and the oldest edition is supposed to be that of Seville, 1526. But the romance was familiar to the Spanish discoverers of America, and must have enjoyed a wide popularity since the time when, in the

reign of João I., the Infante Dom Pedro wrote a sonnet in praise of Vasco Lobeira, "the inventor of the Books of Chivalry." Cervantes, whose own romance was the death-knell of these unnatural and preternatural extravaganzas, names this as one of the three romances spared in the burning of Don Quixote's library, "because it was the first of the kind and the best." It depicts a time "not many years after the passion of our Redeemer," when Garinter, a Christian, was king of lesser Britain, Languines King of Scotland, Perion King of Gaul, and Lesuarte King of Great Britain. The scene is laid in such mystic parts of the earth as the island of Windsor, the forest of Angaduz, and "Sobradisa which borders upon Serolis." The manly love of the three brother knights, their honor, fidelity, and bravery, are noble types of the ideal of the chivalric romance. It is to the interpolations and additions of the Spanish and French translators through whom the romance has come down to us, that we owe the gross and offensive passages which mar the otherwise pure and charming narrative.

Rome, History of, by Victor Duruy.

This 'History des Romains,' first published in 1879 in Paris, is the most elaborate and complete of the works of Victor Duruy. It is the result very largely of original research. The edition of Mahaffy, published in 1883, has no superior, and perhaps no equal, as a popular history of Rome. The modern edition, as published in 1894, is very attractive; having over three thousand well-selected engravings, one hundred maps and plans, besides numerous other chromo-lithographs.

This work covers the whole subject of Roman history, and is the best work of reference; having, unlike the works of Merivale and Gibbon, a general index, which enables the ordinary reader to find any fact required. Unlike Mommsen, Duruy sifts tradition and tries to infer from it the real value of Roman history. In regard to the illustrations, Duruy's book stands alone; giving the reader all kinds of illustration and local color, so as to let him read the history of Rome with all the lights which archaeological research can afford.

Beginning with a speculative description of the geographical, political, and religious conditions of Italy before the

establishment of Roman power, the history of Rome is traced in eight volumes, each of which has two sections, from its founding, 753 B. C., to its division and fall in 359 A. D. The history has fourteen main periods; the first being 'Rome under the Kings,' 753-510 B. C., and the 'Formation of the Roman People'; and the last, 'The Christian Empire from Constantine to Theodosius' (306-395 A. D.).

Decline and Fall of the Roman Empire, The, by Edward Gibbon.

"It was at Rome, on the 15th of October 1764, as I sat musing amidst the ruins of the capitol, while the barefooted friars were singing vespers in the temple of Jupiter, that the idea of writing the decline and fall of the city first entered my mind," wrote Gibbon in his autobiography. In 1776 the first volume of the great work was finished. Its success was tremendous; and the reputation of the author was firmly established before the religious world could prepare itself for an attack on its famous 15th and 16th chapters. The last volume was finished on the 27th of June 1787, at Lausanne, whither he had retired for quiet and economy. In his 'Memoirs' he tells the hour of his release from those protracted labors—between eleven o'clock and midnight; and records his first emotions of joy on the recovery of his freedom, and then the sober melancholy that succeeded it when he realized that his life's work was done.

'The Decline and Fall' has been pronounced by many the greatest achievement of human thought and erudition in the department of history. The tremendous scope of the work is best explained by a brief citation from the author's preface to the first volume: "The memorable series of revolutions which, in the course of thirteen centuries, gradually undermined, and at length destroyed, the solid fabric of human greatness, may, with some propriety, be divided into the three following periods: I. The first of these periods may be traced from the age of Trajan and the Antonines, when the Roman monarchy, having attained its full strength and maturity, began to verge toward its decline. . . . II. The second may be supposed to begin with the reign of Justinian, who by his laws as

well as his victories restored a transient splendor to the Eastern Empire. . . .

III. The third from the revival of the Western Empire to the taking of Constantinople by the Turks." It is, then, a history of the civilized world for thirteen centuries, during which paganism was breaking down, and Christianity was superseding it; and so bridges over the chasm between the old world and the new.

The great criticism of the work has always been upon the point of Gibbon's estimate of the nature and influence of Christianity.

Aside from this, it can safely be said that modern scholarship finds very little that is essential to be changed in Gibbon's wonderful studies; while his noble dignity of style and his picturesqueness of narration make this still the most fascinating of histories.

Edward Gibbon, the Autobiography

of. What goes at present under this title is a compilation made by Lord Sheffield, Gibbon's literary executor, from six different sketches left by the author in an unfinished state. The first edition appeared in 1796, with the complete edition of his works. "In the fifty-second year of my age," he begins, "after the completion of an arduous work, I now propose to employ some moments of my leisure in reviewing the simple transactions of a private and literary life." This modest, unaffected tone characterizes the book. The sincerity of the revelations is full of real soberness and dignity. The author of the 'Decline and Fall of the Roman Empire' recounts the years of preparation that preceded his masterpiece, and the difficulties conquered. Macaulay's "school-boy" doubtless knows the lines concerning the origin at Rome of his first conception of the history—when he was "musing amidst the ruins of the capitol, while the barefooted friars were singing vespers in the temple of Jupiter." And many other passages are hardly less familiar. Had he lived, Gibbon would doubtless have completed these memoirs; but as they are, the simple, straightforward records of a famous student's labors and aims, who by his manly character made many lasting friendships, they form one of the most interesting, brilliant, and suggestive autobiographies in the English language.

Gods in Greece, The (in certain sanctuaries recently excavated). Being eight lectures given at the Lowell Institute in 1890. By Louis Dyer, 1891. A volume of studies designed to represent Greek religious thought in its best aspects. The gods dealt with are: (1) Demeter and Persephone, the two great goddesses of Eleusis in Attica; (2) Dionysos, also worshiped in Eleusis—his early cult in Attica; (3) Æsculapius and his worship, especially at Athens and Epidaurus; (4) Aphrodite and her worship at Old Paphos; and (5) Apollo at the Holy Island of Delos—The Delian Apollo. Of all these greater gods of Greece, sanctuaries where they were specially worshiped have been recently brought to light, through excavations of traditional sites, where were shrines of healing for the body and of special salvation for the soul, dedicated by immemorial worship in the Hellenic world; shrines where, Mr. Dyer says, "the beautiful and ennobling religion, first of Greece, and then—through Greece and Rome—of all the ancient world," had its growth, and where "that old-time worship of ideals grew purer and purer, until its inner significance and truth were gathered in by Christianity." The volume is one of importance to the study of Greek culture.

Golden Bough, The: A STUDY IN COMPARATIVE RELIGION, by James George Fraser. (2 vols., 1890.) A special part from a general work on primitive superstition and religion (not yet published), in which an eminent scholar in this field has attempted, by a study of popular customs and superstitions in modern Europe,—the living superstitions of the peasantry, and especially those connected with trees and plants,—to find out the origin of certain features of the worship of Diana at the little woodland lake of Nemi. The idea seems to have been that a god was incarnate in plant life, and that a bough plucked from the oak of the divinity would convey this life. Mr. Fraser's study is a very elaborate one, and only by following his learned pages is it possible to go fully into the primitive notions to which he refers. The priest of the temple at Nemi was expected to obtain the post by slaying its occupant, and to be himself slain by his successor. He was considered the incarnation of the divinity, and bound to be killed while in full vigor. The

slayer, however, must first pluck a bough from the oak of the divinity, in order that through it the divine life might take possession of him. The work is one rich in information in the field of folk-lore.

Israel Among the Nations: A STUDY OF THE JEWS AND ANTI-SEMITISM. By Anatole Leroy-Beaulieu. Translated by Frances Hellman. (1896.) A specially careful, thoughtful, philosophical study of the facts bearing upon the character of the Jew in history and his place in modern life. It is not so much a defense of the Jews against complaint and prejudice, as it is an impartial examination of the Jewish situation, and a summary of interesting facts in regard to the seven or eight millions of Jews scattered amongst five or six hundred millions of Christians in Europe and America, or Mohammedans in Asia. The author is a Frenchman and a Christian, who specially desires to see France maintain the ground taken in the emancipation of the Jews by the French Revolution. He is familiar with the Jewish situation in Russia, Poland, Roumania, and Hungary, where Jewish concentration is greatest, where "Israel's centre of gravity" is found,—“a vast reservoir of Jews in the centre of Europe, whose overflow tends towards the West,” and in view of whose movements it appears not unlikely that “the old European and especially the young American States will be swept by a long tidal wave of Jewish emigration.” The reader of the story, with its episodes of discussion, will get a clear view of many interesting points touching Jewish origins and developments, and will find himself in a position to fairly judge the Jewish problem. There is no lack of sympathy in the writer, yet he frankly says that “modern Israel would seem to be morally, as well as physically, a dying race.” Conscience, he says, “has become contracted and obscured”; and “as to honor, where could the Jew possibly have learnt its meaning?—beaten, reviled, scorned, abused by everybody.”

Jerusalem, The History of, by Sir Walter Besant and Professor E. H. Palmer. (1871, 1888.) A history published under the auspices of the society known as “The Palestine Exploration Fund.” It covers a period and is compiled from materials not included in any

other work. It begins with the siege by Titus, 70 A. D., and continues to the fourteenth century; including the early Christian period, the Moslem invasion, the mediæval pilgrimages, the pilgrimages by Mohammedans, the Crusades, the Latin Kingdom from 1099 A. D. to 1291, the victorious career of Saladin, the Crusade of the Children, and other episodes in the history of the city and of the country. The use of Crusading and Arabic sources for the preparation of the work, and the auspices under which it has been published, give this history a value universally recognized.

Egypt and Chaldaea: The Dawn of Civilization, by G. Maspero. Revised edition. Translated by M. L. McClure. Introduction by A. H. Sayce. With map and over 470 illustrations. A work devoted to the earlier history of Egypt and Babylonia; especially full and valuable for the early history of Egypt, which Maspero puts before that of Babylonia. "Chaldaea" is a comparatively late name for Babylonia; and since Maspero wrote, new discoveries have carried the "dawn" very far back in Babylonia, to a date much earlier than that of the earliest known records of origins in Egypt.

In a later volume, 'Egypt, Syria, and Assyria: The Struggle of the Nations,' M. Maspero has carried on the story of the early Oriental world, its remarkable civilization, its religious developments, and its wars of conquest and empire, down to a time in the last half of the ninth century B. C., when Ahab was the King of Israel in northern Palestine. Babylon had risen and extended her influence westward as early as 2250 B. C.; and even this was 1,500 years later than Sargon I., who had carried his arms from the Euphrates to the peninsula of Sinai on the confines of Egypt. As early at least as this, Asiatic conquerors had founded a "Hyksos" dominion in Egypt, which lasted more than six and a half centuries (661 years, to about 1600 B. C.). At this last date a remarkable civilization filled the region between the Euphrates and the Mediterranean; and to this, M. Maspero devotes an elaborate chapter, including a most interesting account of the Canaanites and their kindred the Phœnicians, whose commerce westward to Cyprus and North Africa and Greece was a notable fact of the time. The conquest of the region by Egypt from the

southwest, and again by the Hittites from the north, prepared the way for Israelite invasion and settlement; upon which followed the rise and domination of Assyria, under which Israel was destined to be blotted out. The story of all this, including the earliest rise, and the development for many centuries, of Hebrew power and culture, gives M. Maspero's pages very great interest. The wealth of illustration, all of it strictly instructive, showing scenes in nature and ancient objects from photographs, adds very much to the reader's interest and to the value of the work. The two superb volumes are virtually the story of the ancient Eastern world for 3,000 years, or from 3850 B. C. to 850 B. C. And the latest discoveries indicate that a record may be made out going back through an earlier 3,000 years to about 7000 B. C.

Genius of Christianity, The, by François Auguste de Châteaubriand. This favorite book was begun by Châteaubriand during his period of exile in England; though it was first published in France at the moment when Bonaparte, then First Consul, was endeavoring to restore Catholicism as the official religion of the country. The object of the 'Genius' was to illustrate and prove the triumph of religious sentiment, or more exactly, of the Roman Catholic cult. The framework upon which all is constructed is a sentence found near the beginning of the work, to the effect that of all religions that have ever existed, the Christian religion is the most poetic, the most humane, the most favorable to liberty, to literature, and to the arts. The book is divided into four parts, the first of which treats of the mysteries, the moralities, the truth of the Scriptures, the existence of God, and the immortality of the soul. The second and third parts bear upon the poetics of Christianity, and upon the fine arts and letters. The fourth is devoted to a minute study of the "Christian cult." However pious the feeling which prompted the composition of the 'Genius,' it by no means entitles its author to a position among religious writers. Critics have shown us that, at most, he was devoted only to the rude Christianity of the Dark Ages, vague and almost inexplicable. It was but the external, the picturesque, the sensuous side of religion that impressed him. He loved the vast and gloomy

cathedral, dimly lighted and sweet with incense, the low chanting of the priests, the silent movements of the acolytes, all the pomp, magnificence, and mystery of the holy rites. It was this only that gave him pleasure, and through his artistic sensibilities alone. In short, he regarded religion much as he did some old Gothic ruin by moonlight,—a something majestic, grand, romantic, a fit subject to be treated by a man of letters.

Future Life, A Critical History of the Doctrine of a, by Wm. R. Alger, with a complete bibliography of the subject by Ezra Abbot, Jr., 1860. The aim of this book is to exhibit, without prejudice or special pleading, the thoughts and imaginations of mankind concerning the eternal destiny of the human soul,—as these thoughts and imaginations have spontaneously arisen in the consciousness of the race. The volume is divided into five parts. Part First treats of the theories of the soul's origin, the history of death, the grounds of the belief in a future life, and theories of the soul's destination. Part Second, devoted to ethnic thoughts concerning a future life, sets forth the barbarian notions, the Druidic doctrine, the Scandinavian doctrine, the Etruscan, Egyptian, Brahmanic and Buddhist, Persian, Hebrew, Rabbinical, Greek and Roman, and Mohammedan doctrine of immortality, with an explanatory survey of the whole field and its myths. Part Third contains the New Testament teachings, with the theories of Jesus, of Peter, Paul, John, and the authors of the various gospels. Part Fourth explains the Christian doctrines,—the patriotic, the mediæval, and the modern. Part Fifth presents historical and critical dissertations,—the ancient mysteries, metempsychosis, the resurrection of the flesh, the idea of a hell, the five theoretic modes of salvation, recognition of friends in a future life, the local fate of man, a chapter on the critical history of disbelief in the life after death, and one on the morality of the doctrine of a future life. Purposely setting aside any argument from revelation, but comparing the beliefs of all peoples in all times; reasoning from analogy; and philosophically regarding the vast scale of being revealed to us in this world, the essayist regards the existence of a future life as a scientific probability. But he admits that we are yet far from

a scientific demonstration of this hope. Yet he asks with earnestness, why, when living in harmony with eternal truths, we should ever despair, or be troubled overmuch. "Have we not eternity in our thought, infinitude in our view, and God for our guide?" The book is one of enormous labor and research, several thousand books having been consulted in the twelve years given to its production. An appendix which is a masterpiece of bibliography, compiled by Ezra Abbot, Jr., contains the titles of more than fifty-three hundred distinct works chronologically arranged.

Foundations of Belief, The, BEING NOTES INTRODUCTORY TO THE STUDY OF THEOLOGY, by Arthur James Balfour. A work answering to its title, as the author states, in only the narrowest sense of the word "theology"; the writer's purpose being, not immediate aid to theological study, but attention to certain preliminaries to be settled before coming to that study. "My object," says Mr. Balfour, "is to recommend a particular way of looking at the world-problems which we are all compelled to face." He also states that he has designed his work for the general reader. It is a study calculated to assist thoughtful inquirers to adjust the relations of belief to doubt, and to maintain a healthy balance of the mind in presence of general unsettlement of traditional beliefs. Its specific question addressed to the doubter is whether belief in "a living God" is not required even by science, and still more by ethics, æsthetics, and theology. Near the close of his book Mr. Balfour says: "What I have so far tried to establish is this,—that the great body of our beliefs, scientific, ethical, æsthetic, theological, form a more coherent and satisfactory whole if we consider them in a Theistic setting, than if we consider them in a Naturalistic setting." In a few concluding pages the further question is raised whether this Theistic setting is not found in its best form in Christianity as a Doctrine of Incarnation and Supernatural Revelation.

Freedom of the Will, On the, by Jonathan Edwards, D. D., 1754. A book of American origin, made famous by the closeness of its reasoning, the boldness of its doctrine of necessity, and its bearing upon the religious questions raised concerning Calvinism of the old type by the

rise of more liberal ideas. Its author had been a preacher and pastor of intellectual distinction and of intense piety for twenty-four years at Northampton, Massachusetts, when his objection to permitting persons not full church-members to receive the communion and have their children baptized, led to his retirement, and acceptance of a missionary position at Stockbridge, Massachusetts. Near the middle of his seven years thus spent, he wrote his book 'On the Freedom of the Will,' not so much with reference to the philosophical question, as with reference to the question between Calvinism of the extreme type and more liberal views. The philosophical doctrine set forth in the book, that the law of causality extends to every action; that there is in the mind no power of willing without a motive; that the will always follows the greatest seeming good; that what this may be to any mind depends upon the character of the person, or, in the religious phraseology of the book, upon the state of the person's soul; and that liberty only extends to a power of doing, not of willing,—had been the Greek doctrine in Aristotle and his predecessors. The book on human freedom reflected its author, both in its doctrine and in its thoroughly benevolent and pious intent.

Consolations of Philosophy, The, by Boëthius. This work—called in Latin (*De Consolatione Philosophica*)—was written in prison just before the author was put to death in 525 by Theodoric, whose favorite minister he had been before his incarceration. It is divided into five books; and has for its object to prove from reason the existence of Providence. A woman of lofty mien appears to the prisoner, and tells him she is his guardian, Philosophy, come to console him in his misfortunes and point out their remedy. Then ensues a dialogue in which are discussed all the questions that have troubled humanity: the origin of evil, God's omniscience, man's free will, etc. The 'Consolations' are alternately in prose and verse; a method afterwards adopted by many authors in imitation of Boëthius, who was himself influenced by a work of Marcellianus Capella entitled (*De Nuptiis Philologię et Mercurii*). Most of the verses are suggested by passages in Seneca, then the greatest moral authority in the West, outside of Christianity. The success of the work was as immense as

it was lasting; and it was translated into Greek, Hebrew, German, French, and Anglo-Saxon, at an early period. The Anglo-Saxon version was by Alfred the Great; and is the oldest monument of any importance in Anglo-Saxon literature. It has been imitated by Chaucer in the 'Testament of Love,' by James I. of Scotland in the 'Kinges Quhair,' and by many other distinguished writers. In some sort, it connects the period of classic literature with that of the Middle Ages, of which Boëthius was one of the favorite authors; and in classic purity of style and elevation of thought, is fully equal to the works of the philosophers of Greece and Rome, while, at the same time, it shows the influence of Christian ideals. "It is," says Gibbon, "a golden volume, not unworthy of the leisure of Plato or Tully."

Golden Lotus, The, and Other Legends of Japan, by Edward Greey, 1883. This book is filled in part with legends of the bouzu (priest) and hanashika (professional story-teller), and in part with descriptions of the life of the modern Japanese. The legends are gracefully introduced by informal narration of the circumstances which invite their recital. They have been chosen to show their native charm, and to illustrate phases of national character; some of them coming down from a long obliterated past, and losing, in the journey, nothing of their native attractiveness. Colloquialisms and idiomatic expressions are allowed their place as philological forms of great significance. Mr. Greey's original descriptions are characterized by buoyancy, humor, and grace.

Faery Queen, The, a metrical romance by Edmund Spenser, dedicated to Queen Elizabeth, was published in 1590. The poet was already known by his 'Shepherd's Calendar,' but the appearance of the first three books of the 'Faery Queen' brought him fame. The last three books appeared in 1595-96, and celebrated many people of Spenser's day. For instance, Queen Elizabeth is Mercilla; Mary Stuart, Duessa; Henry IV. of France, Burbon; Charles IX. of France, Pollente; and Sir Walter Raleigh, Timias. The poem is an allegory, founded on the manners and customs of chivalry, with the aim of portraying a perfect knight. Spenser planned twelve books, treating of the twelve moral virtues; but only six are now in existence. These are: The Legend of the Red Cross

Knight, typifying holiness; The Legend of Sir Guyon, temperance; The Legend of Britomartis, chastity; The Legend of Camel and Friamond, friendship; The Legend of Artegall, justice; and The Legend of Sir Calidore, courtesy. To these is sometimes added a fragment on Mutability. "In the Faery Queen," Spenser says, "I mean Glory in my general intention; but, in my particular, I conceive the most excellent and glorious person of our Sovereign the Queen and her Kingdom in Faery Land." He supposes that the Faery Queen held a superb feast, lasting twelve days, on each of which a complaint was presented. To redress these twelve injuries twelve knights sally forth; and during his adventures, each knight proves himself the hero of some particular virtue. Besides these twelve knights there is one general hero, Prince Arthur, who represents magnificence. In every book he appears; and his aim is to discover and win Gloriana, or glory. The characters are numerous, being drawn from classic mythology, mediæval romance, and the poet's fancy. The scene is usually the wood where dragons are killed, where knights wander and meet with adventures of all kinds, where magicians attempt their evil spells, and where all wrongs are vanquished. Each canto is filled with incidents and short narratives; among the most beautiful of which are Una with the Lion; and Britomartis's vision of the Mask of Cupid in the enchanted castle. The 'Faery Queen' has always been admired by poets; and it was on the advice of a poet, Sir Walter Raleigh, that Spenser published the great work.

Fiction, History of the, by John Dunlop.

(1814.) This familiar work, the fruit of many years' accumulation of materials, broke ground in a new field. It was the first attempt made in England to trace the development of the novel from its earliest beginnings in Greece to the position it held early in this century. Considering the difficulties of the pioneer, the work is remarkably comprehensive and exact. Though later writers have disproved certain of the author's theories, as for instance his idea of the rise of the Greek novel, or the connection of the *Gesta Romanorum* with subsequent outgrowths of popular tales, his book still remains a good introduction for the student of fiction. The sections upon Oriental and modern fiction are least satisfactory,

as the best are sketches on the romances of chivalry and the Italian novelists. His facts are massed in a workmanlike manner, and presented in a clear style, devoid of ornament, but used with vigor and effectiveness.

Essays, Modern and Classical, by F. W. H. Myers. (Two volumes, 1883.)

These studies reveal a pure literary taste, refined and strengthened by sound scholarship. Every essay is enriched with resources of knowledge outside its own immediate scope. The spiritual in poetry or in art appeals strongly to the author. His essay on Virgil, full of acute observations as it is, dwells most fondly on the poet's supreme elegance, tenderness, and stateliness, and on the haunting music with which his verse is surcharged. "Much of Rossetti's art," he says, "in speech and color, spends itself in the effort to communicate the incommunicable,"—and it is his own love for, and comprehension of, the incommunicable that leads the essayist to choose many of his subjects: Marcus Aurelius, The Greek Oracles, George Sand, Victor Hugo, The Religion of Beauty, George Eliot, and Renan—"that subtlest of seekers after God." Penetrative, luminous, and fascinating, the essays of Mr. Myers show also an exquisite appreciation of beauty and the balance of a rare scholar.

Dickens, The Life of Charles, by John Forster. (3 vols., 1872-74.)

This book of many defects has the excellence of being entertaining. It follows the life of its subject from his birth in poverty and obscurity in 1812, to his death in riches and fame in 1870. It extenuates nothing, because the biographer was incapable of seeing a foible, much more a fault, in the character and conduct of the friend whom he admired even more than he loved him. The poverty and sensitiveness of the lad, his menial work and his sense of responsibility for his elders, his thirst for knowledge and for the graces of life, his training to be a reporter, his experience on a newspaper, his early sketches, his first success in 'Pickwick,' his sudden reputation and prosperity, his first visit to America and his disillusionment, the history of his novels, of his readings, of his friendships, of his home life, of his second triumphant journey in the United States,—this time to read from his own books,—his whimsical and

fun-loving nature, his agreeableness as a father, a comrade, and a host, his generosity, his respect for his profession, the sum of the qualities that made him both by temperament and performance a great actor,—all these things are fully set forth in the elaborate tribute which the biographer pays to his friend. The books are interesting because the mass of material is interesting. But it must be admitted that they give an exaggerated impression of one side of the character of Dickens,—his energetic, restless, insatiable activity,—and fail to do justice to his less self-conscious and more lovable qualities. They are, however, to be reckoned among the important literary biographies of the time.

Cesar Birotteau, *The Greatness and Decline of*, by Honoré de Balzac. This novel pictures in a striking and accurate manner the bourgeois life of Paris at the time of the Restoration. César Birotteau, a native of the provinces, comes to the city in his youth, works his way up until he becomes the proprietor of a perfumery establishment, and amasses a considerable fortune. He is decorated with the Cross of the Legion of Honor, in consequence of having been an ardent Loyalist; and this mark of distinction, coupled with his financial success, causes him to become more and more ambitious. He grows extravagant, indulges in speculation, and loses everything. This stroke of misfortune brings out the strength of character which, during his prosperity, had remained concealed beneath many petty foibles. In this story the life of the French shopkeeper who values his credit as his dearest possession, and his failure as practically death, is faithfully portrayed. The other characters in the book are lifelike portraits. Constance, the faithful and sensible wife of Birotteau, and his gentle daughter Césarine, are in pleasing contrast to many of the women Balzac has painted. Du Tillet, the unscrupulous clerk, who repays his master's kindness by hatred and dishonesty; Roquin the notary; Vauquelin the great chemist; and Pillerault, uncle of Constance,—are all striking individualities. The book is free from any objectionable atmosphere, and is exceedingly realistic as to manners and customs. It has been admirably translated into English by Katharine Prescott Wormeley.

Gold Elsie, by E. Marlitt. Elizabeth Faber, the Gold Elsie of the story, so called from her sunny hair, is the daughter of a forest clerk, whose ancestry is at first wrapped in doubt, but who, in the course of the story, is explained to be a lineal descendant of the noble family of Von Greswits. Leaving Berlin on account of poverty, the family retire to a ruined castle called Nordeck, in the Thuringian Mountains, an inheritance left to Gold Elsie's mother by its late owner, a distant relative whose hand she had refused. Through her wonderful musical talent, Elsie becomes acquainted with the family at Castle Lindhof, the aristocracy of the neighborhood; and there is played out the usual love story, with its misunderstandings, reconciliations, and final happy ending. The hero is Rudolph von Walde, the owner of the castle, while the villain is Émile Hollfeld. The nobility of virtue and the nobility of birth are strongly contrasted in this story; while the "simple faith" which is more than "Norman blood" is given its due meed of praise.

Only a Girl, by Wilhelmine von Hilborn. (1865.) This book is the romance of a soul; the agonies, the sickness unto death, and the recovery, of a noble mind. Ernestine von Hartwich, embittered by the fact that she is "only a girl," a shortcoming which has caused her father's hate and mother's death, determines to equal a man in achievement,—in scientific attainments and in mental usefulness,—that her sex shall no longer be made to her a reproach and even a crime. This desire is taken advantage of by an unscrupulous uncle who will profit by her death. Secluding her from the world, he attempts to undermine her health by feeding her feverish ambitions. Her mind is developed at the expense of every human feeling, every womanly instinct, and every religious emotion. She is shunned by women, envied and humiliated by men, regarded by her servants and the neighboring peasantry as a witch. It is through the door of love, opened for her by Johannes Mollner, that she finally leaves the wilderness of false aims, unnatural ambitions, and unsatisfactory results, to enjoy for the first time the charm of womanhood, human companionship, and belief in God. The story is overloaded with didacticism; its logic

fails, inasmuch as the poor girl is an involuntary martyr; and its exaggeration and sentimentality do not appeal to the English reader. But the book is a great favorite in Germany, where it has been considered a powerful argument against what is called the higher education of women.

Friend Fritz ('L'Ami Fritz'), by the collaborating French authors Erckmann-Chatrian, was published in 1876. It is a charming Alsatian story of the middle nineteenth century, in which the hero is Fritz, a comfortable burgher with money enough to indulge his liking for good eating and drinking, and a stout defender of bachelorhood. He is a kindly, jovial, simple-natured fellow, with a broad, merry face and a big laugh. His dear friend David, an old rabbi, is always urging him to marry; but the rich widows of the town set their caps for him in vain. At dinner one day Fritz wagers David his favorite vineyard that he will never take a wife. David wins, for the invulnerable bachelor succumbs to the charms of Suzel, the pretty sixteen-year-old daughter of his farm-manager. Fritz learns that "he that loveth not knoweth not God, for God is love." Old David deeds the vineyard he has won to Suzel for her dowry, and dances at her wedding. The tale is a sweet idyl of provincial and country life, full of pleasing folk and pleasant scenes, described with loving fidelity. 'Friend Fritz' was dramatized and was very successful as a play.

File No. 113, by Émile Gaboriau, a French novel, introducing the author's favorite detective, M. Lecoq, appeared in 1867. The scene is laid in the Paris of the day; and the title indicates the case file number in the records of the detective bureau.

The story opens with the public details of a daring robbery which has been committed in the banking-house of M. Fauvel. Suspicion points to Prosper Bertomy, the head cashier. The deep mysteries of the case are fathomed by Fanferlot, a shrewd detective, and Lecoq, his superior in both skill and position. Lecoq figures as a French Sherlock Holmes, though his methods are essentially different. He is pictured as possessing surpassing insight, intelligence, and patient determination; employing the

most impenetrable disguises for the pursuit of his inquiries.

The dénouement, gradually unfolded toward the close of the story, shows Prosper to have been the innocent victim of a plot. Madame Fauvel has had, before her marriage to the banker, an illegitimate son by the Marquis de Clameran, an arrant rogue who poses throughout as the benefactor of the Fauvels. De Clameran has caused Raoul de Lagors to personate this son (who is really dead). Raoul is introduced in Fauvel's home as Madame's nephew, though she believes him to be her son.

After frightening her into revealing the secrets of the bank-safe, Raoul commits the robbery. Her lips are sealed by her fear that her early life will become known to her husband. De Clameran plays upon these fears to force Madame Fauvel to induce Madeleine, her niece, to marry him. Madeleine consents in order to save her aunt, though she is really in love with Prosper.

The plot is at last discovered; Raoul escapes, De Clameran becomes insane, Madame Fauvel is forgiven, and Prosper marries Madeleine.

French Humorists, The, by Walter Besant. (1873.) Succeeding the author's admirable work on early French poetry, the present volume is for that reason somewhat incomplete, omitting even Clément Marot; and Voltaire, for other reasons no less valid.

After introducing the *trouvère* and *chanson* of mediæval times, the author takes up representative humorists (the designation is a broad one) from each century from the twelfth to our own. The studies present admirable pictures of the authors' life-conditions and the literary atmosphere they breathed. Accompanying these discriminating and delightfully original studies are translations of pieces to show the character and genius of the authors treated. There are in all about twenty-five writers to whom large treatment is given, prominent among them Rabelais, Montaigne, Scarron, La Fontaine, Boileau, Molière, Beaumarchais, and Béranger. There follow a number of exhaustive and learned inquiries into such famous productions as the 'Romance of the Rose' and 'La Satyre Ménippée,' not to mention the historical, critical, and interpretative notices of the authors' famous books. Rich

in anecdote, historical allusion, and condensed learning, the volume becomes in some sense a history of the rise of literature in France, contributing the while to our own tongue a distinctly valuable treatise,—exhaustive but not tedious; erudite, but not heavy; sparkling, but not effervescent.

Sir Richard F. Burton, Life of, by his wife. One of the most romantic figures of the nineteenth century was Sir Richard Burton. He was of mixed Irish, Scotch, English, French, and possibly Arabian and Gipsy blood; he claimed his descent direct from Louis XIV. of France; he published upwards of eighty bulky volumes, including translations of the 'Arabian Nights' and the 'Lusiad' of Camoens; he began the study of Latin when he was three, and Greek when he was four, and knew twenty-nine languages; he was the pioneer discoverer of Darkest Africa, and his adventures took him into all parts of the world. Out of such lives myths are made. In 1887, Francis Hitchman, aided by Isabel, Lady Burton, of whose character and ability he speaks in the highest terms, published an account of Burton's private and public life, including his travels and explorations in Asia, Africa, and both North and South America. After Sir Richard's death, his wife published in 1893, also in two octavo volumes, with many portraits and other illustrations, a voluminous 'Life,' in which she argues with passionate insistence that she, and she alone, is fitted to give a truthful and complete account of his wonderful career and his unique personality. "There are three people in the world," she says, "who might possibly be able to write sections of his life. Most of his intimate friends are dead, but still there are a few left." She insists that she was the one person who for more than thirty years knew him best. Daily, for all that time, she "cheered him in hunger and toil, attended to his comforts, watched his going out and coming in, had his slippers, dressing-gown, and pipe ready for him every evening, copied and worked for him, rode and walked at his side, through hunger, thirst, cold, and burning heat, with hardships and privations and danger. Why," she adds, "I was wife and mother, and comrade and secretary, and aide-de-camp and agent for him;

and I was proud, happy, and glad to do it all, and never tired, day or night, for thirty years. . . . At the moment of his death, I had done all I could for the body, and then I tried to follow his soul. I am following, and I shall reach it before long." Lady Isabel belonged to a Roman Catholic family, and her relatives, like his, were opposed to the marriage, which took place by special dispensation in 1861. At the time of his death, Lady Burton startled society by declaring that he had joined "the true Church." She says: "One would describe him as a deist, one as an agnostic, and one as an atheist and freethinker, but I can only describe the Richard that I knew. I, his wife, who lived with him day and night for thirty years, believed him to be half-Sufi, half-Catholic, or I prefer to say, as nearer the truth, alternately Sufi and Catholic." A little later she aroused much indignant criticism by burning Sir Richard's translation of 'The Scented Garden, Men's Hearts to Gladden,' by the Arabic poet, the Shaykh al Nafzâwî. She justifies her action with elaborate argument; and declares that two projected volumes, to be entitled 'The Labors and Wisdom of Richard Burton,' will be a better monument to his fame than the unchaste and improper work that she destroyed.

Her alleged misrepresentations are corrected in a small volume entitled 'The True Life of Captain Sir Richard F. Burton,' by his niece, Georgiana M. Stisted, who uses the severest terms in her portrayal of the character of the woman whom her uncle married, as she declares, in haste and secrecy, and with effects so disastrous to his happiness and advantage.

Still another contribution to the topic is found in two thick volumes called 'The Romance of Isabel, Lady Burton,' which is the story of her life, told in part by herself and in part by W. H. Wilkins, whose special mission it is to correct the slanderous misrepresentations of the author of 'The True Life.' Whether as romance or reality, the story of this gifted couple, with all their faults, is a delightful contribution to the literature of biography.

Oceana; or, England and her Colonies, by James Anthony Froude, (1886.) This is the record of a journey

made by the author via Cape Town to Australia and New Zealand, and home by way of Samoa, the Sandwich Islands, San Francisco, Salt Lake, Chicago, and New York, in 1884-85. Of the places visited he gives historical sketches, his own observations, personal experiences, and speculations as to the future, describes the sights, etc.; all his records being interesting, and most of them valuable. He makes his visit to Cape Town the occasion of a résumé of not only its history and condition, but of his own connection with South-African affairs in 1874. In Australia he is struck by the general imitation of England, and asks, "What is the meaning of uniting the colonies more closely to ourselves? They *are* closely united: they are ourselves; and can separate only in the sense that parents and children separate, or brothers and sisters." Here too he sees that the fact that he can take a ticket through to London across the American continent, to proceed direct or to stop *en route* at will, means an astonishing concordance and reciprocity between nations. In the Sandwich Islands he finds "a varnish of Yankee civilization which has destroyed the natural vitality without as yet producing anything better or as good." He pronounces the Northern men of the United States equal in manhood to any on earth; has no expectation of Canadian annexation; thinks the Brooklyn Bridge more wonderful than Niagara, New York almost as genial as San Francisco, and New York society equal to that of Australia, though both lack the aristocratic element of the English. In conclusion he states his feeling that as it was Parliament that lost England the United States, if her present colonies sever the connection, it will be through the same agency; but that, so long as the mother country is true to herself, her colonies will be true to her. Mr. Froude, as is well known, is no believer in the permanence of a democracy, and on several occasions in this work expresses his opinion of its provisional character as a form of political life.

Four Georges, The, by William Makepeace Thackeray. As the sub-title states, this work consists of sketches of manners, morals, court and town life during the reign of these Kings. The author

shows us "people occupied with their every-day work or pleasure: my lord and lady hunting in the forest, or dancing in the court, or bowing to their Serene Highnesses, as they pass in to dinner." Of special interest to American readers is the frank but sympathetic account of the third George, ending with the famous description of the last days of the old King: "Low he lies to whom the proudest used to kneel once, and who was cast lower than the poorest; dead, whom millions prayed for in vain. Driven off his throne; buffeted by rude hands; with his children in revolt; the darling of his old age killed before him, untimely,—our Lear hangs over her breathless lips and cries, 'Cordelia, Cordelia, stay a little!'" These essays do not profess to be history in any sense—certainly not in that in which Macaulay understood or McCarthy understands it, still less in that which Mr. Kidd predicts it will some day assume: they express the thoughts of the kindly satirist, of the novelist who sees not too deeply, but whose gaze misses nothing in the field it scans. Written in much the manner of 'Esmond' or 'Vanity Fair,' and in the author's inimitable style, they give delight which their readers never afterward wholly lose.

Diary of Two Parliaments, by H. W. Lucy. (2 vols., 1885-86.) A very graphic narrative of events as they passed in the Disraeli Parliament, 1874-80, and in the Gladstone Parliament, 1880-85. Mr. Lucy was the House of Commons reporter for the London Daily News, and as "Toby, M.P.," he supplied the Parliamentary report published in Punch. His diary especially undertakes descriptions of the more remarkable scenes of the successive sessions of Parliament, and to give in skeleton form the story of Parliaments which are universally recognized as having been momentous and distinctive in recent English history. It includes full and minute descriptions of memorable episodes and notable men.

Democracy in Europe: A History, by T. Erskine May. (2 vols., 1877.) A thoroughly learned and judicious study of popular power and political liberty throughout the history of Europe. Starting from an introduction on the causes of freedom, especially its close connection with civilization, the research deals with the marked absence of freedom in Oriental history, and then reviews the

developments of popular power in Greece and Rome, and the vicissitudes of progress in the Dark Ages to the Revival of Learning. It then traces the new progress in the Italian republics, Switzerland, the Netherlands, France, and England. The work shows careful study of the inner life of republics, ancient and modern; of the most memorable revolutions, and the greatest national struggles for civil and religious liberty; and of the various degrees and conditions of democracy, considered as the sovereignty of the whole body of the people. The author regards popular power as an essential condition of the social advancement of nations, and writes as an ardent admirer of rational and enlightened political liberty.

Discoveries of America to the year 1525, by Arthur James Weise, 1884. A work of importance for its careful review and comparison of the various statements of historical writers concerning the voyages of the persons whom they believed to have been the discoverers of certain parts of the coast of America between Baffin's Bay and Terra del Fuego. The full statements are given, as well as a judgment upon them. "It appears," says Mr. Weise, "that Columbus was not the discoverer of the continent, for it was seen in 1497 not only by Giovanni Caboto [or John Cabot, his English name], but by the commander of the Spanish fleet with whom Amerigo Vespucci sailed to the New World." The entire story of the discoveries of the continental coasts, north and south, apart from the islands to which Columbus almost wholly confined his attention, is of very great interest. John Cabot was first, about June 1497. Columbus saw continental coast land for the first time fourteen months later, August 1498. It was wholly in relation to continental lands that the names New World and America were originally given; and at the time it was not considered as disturbing in any way the claims of Columbus, whose whole ambition was to have the credit of having reached "the isles of India beyond the Ganges"—isles which were still 7,000 miles distant, but which to the last he claimed to have found. The names "West Indies" and "Indians" (for native Americans) are monuments to Columbus, who did not at the time think it worth while to pay attention to the continents. It was by paying this attention,

and by a remarkably opportune report, which had the fortune of being printed, that Vespucci came to the front in a way to suggest to the editor and publisher of his report the use of the word "America" as a general New World name not including Columbus's "West Indies." That inclusion came later; and from first to last Vespucci had no more to do with it than Columbus himself.

Fifteen Decisive Battles of the World,

by E. S. Creasy, describes and discusses (in the words of Hallam) "those few battles of which a contrary event would have essentially varied the drama of the world in all its subsequent scenes." The obvious and important agencies, and not incidents of remote and trifling consequence, are brought out in the discussion of the events which led up to each battle, the elements which determined its issue, and the results following the victories or defeats. The volume treats, in order: The Battle of Marathon, 413 B. C.; Defeat of the Athenians at Syracuse, 413 B. C.; The Battle of Arbela, 331 B. C.; The Battle of the Metaurus, 207 B. C.; Victory of Arminius over the Roman Legions under Varus, A. D. 9; The Battle of Châlons, 451; The Battle of Tours, 732; The Battle of Hastings, 1066; Joan of Arc's Victory over the English at Orleans, 1429; The Defeat of the Spanish Armada, 1588; The Battle of Blenheim, 1704; The Battle of Pultowa, 1709; Victory of the Americans over Burgoyne at Saratoga, 1777; The Battle of Valmy, 1792; The Battle of Waterloo, 1815.

The author concludes: "We have not (and long may we want) the stern excitement of the struggles of war; and we see no captive standards of our European neighbors brought in triumph to our shrines. But we witness an infinitely prouder spectacle. We see the banners of every civilized nation waving over the arena of our competition with each other in the arts that minister to our race's support and happiness, and not to its suffering and destruction.

* Peace hath her victories
No less renowned than war."

Charles XII., History of, by Voltaire. This history was published in 1731. It is divided into eight books, of which the first sketches briefly the history of Sweden before the accession of Charles. The last seven deal with his

expedition into Poland, its consequences, his invasion of Russia and pursuit of Peter the Great, his defeat at Pultowa and retreat into Turkey, his sojourn at Bender and its results, his departure thence, his return home, his death at the siege of Frederickshall in Norway. Intermingled with the narrative of battles, marches, and sieges, we have vivid descriptions of the manners, customs, and physical features of the countries in which they took place. It resembles the 'Commentaries' of Caesar in the absence of idle details, declamation, and ornament. There is no attempt to explain mutable and contingent facts by constant underlying principles. Men act, and the narrative accounts for their actions. Of course, Voltaire is not an archivist with a document ready at hand to witness for the truth of every statement; and many of his contemporaries treated his history as little better than a romance. But apart from some inaccuracies, natural to a writer dealing with events in distant countries at the time, the 'History of Charles XII.' is a true history. According to Condorcet, it was based on memoirs furnished Voltaire by witnesses of the events he describes; and King Stanislas, the victim as well as the friend and companion of Charles, declared that every incident mentioned in the work actually occurred. This book is considered the historical masterpiece of Voltaire.

Historic Americans, by Theodore Parker (1878), contains four essays, on Franklin, Washington, Jefferson, and Adams, essays originally delivered as lectures, shortly before the author's death in 1860. They were written when the anti-slavery agitation was at its height; and the preacher's uncompromising opinions on the evils of slavery decide their point of view and influence their conclusions. Yet in spite of the obsolescence of that issue, the vigorous style and wide knowledge displayed in the papers insure them a permanent interest. Franklin, the tallow-chandler's son, is in the author's opinion incomparably the greatest man America has produced. Inventor, statesman, and philosopher, he had wonderful imagination and vitality of intellect, and true originality. In Washington, on the other hand, Mr. Parker sees the steady-moving, imperturbable, unimaginative country gentleman, directing the affairs of the nation with the same

thoroughness with which he managed his farm. Level-headed and practical, Washington had organizing genius; and it was that attribute, with his dauntless integrity, which lifted him to command. He had not the mental power of any one of his ministers. Yet he was the best administrator of all. John Adams possessed the qualities of a brilliant lawyer, and the large forecast of a statesman. At the same time he was extremely impetuous, outspoken, and high-tempered, and made many enemies. Jefferson, like Washington, and unlike Franklin and Adams, was a man of position and means; and was perhaps the most cultivated man in America. With these incitements to aristocratic views, he was yet the truest democrat of them all, and did more than any one of the others to destroy the inherited class distinctions which were still so strong in this nominally republican country for years after the separation from England.

Mr. Parker follows the plan of considering the life and achievements of each of his subjects, by periods, and then examines his mental and moral qualifications, his emotional impulses, and his religion. This method, while it detracts somewhat from the literary grace of the essays, is admirably adapted to afford a vivid and incisive presentment of character.

Characteristics, by Anthony Ashley Cooper, Earl of Shaftesbury. The three volumes of Shaftesbury's 'Characteristics' appeared anonymously in 1713, two years before the death of the author at the age of forty-two. These, with a volume of letters, and a certain preface to a sermon, constitute the whole of his published works. The 'Characteristics' immediately attracted wide attention; and in twenty years had passed through five editions, at that time a large circulation for a book of this kind. The first volume contains three rather desultory and discursive essays: 'A Letter concerning Enthusiasm'; 'On Freedom of Wit and Humor'; 'Soliloquy; or, Advice to an Author.' The second volume, with its 'Inquiry concerning Virtue and Merit,' and the dialogue 'The Moralists: A Philosophical Rhapsody,' forms his most valuable contribution to the science of ethics. In the third volume he advances various 'Miscellaneous Reflections,' including certain defenses of his philosophi-

cal theories, together with some essays on artistic and literary subjects.

From the first appearance of the 'Characteristics,' it was seen that its philosophical theories were to have an important part in the whole science of ethics. De Mandeville in later years attacked him, Hutcheson defended him, and Butler and Berkeley discussed him,—not always with a perfect comprehension of his system. Its leading ideas are of the relation of parts to a whole. As the beauty of an external object consists in a certain proportion between its parts, or a certain harmony of coloring, so the beauty of a virtuous act lies in its relation to the virtuous character as a whole. Yet morality cannot be adequately studied in the individual man. Man must be considered in his relation to our earth, and this again in its relation to the universe.

The faculty which approves of right and disapproves of wrong is by Shaftesbury called the moral sense, and this is perhaps the distinctive feature of his system. Between this sense and good taste in art he draws a strong analogy. In its recognition of a rational as well as an emotional element, Shaftesbury's "moral sense" is much like the "conscience" described later by Butler. While the "moral sense" and the love and reverence of God are, with Shaftesbury, the proper sanctions of right conduct, a tone of banter which he assumed toward religious questions, and his leaning toward Deism, drew on him more or less criticism from the strongly orthodox. By his 'Characteristics' Shaftesbury became the founder of what has been called the "benevolent" system of ethics; in which subsequently Hutcheson closely followed him.

Literary and Social Essays, by George William Curtis. The nine essays which compose this volume were collected from several sources, and published in book form in 1895. Written with all the exquisite finish, the lucidity and grace which characterized every utterance of Mr. Curtis, these essays are like an introduction into the actual presence of the gifted men of our century in whose splendid circle the author was himself at home. Emerson, Hawthorne, and the placid pastoral Concord of their homes, are the subjects of the first three chapters, and are treated with

the fine power of apt distinction, with the richness of rhetoric and the play of delicate humor, which those who heard Mr. Curtis remember, and those who know him only in his published works must recognize. To lovers of Emerson and Hawthorne these chapters will long be a delight, written as they were while the companionship of which they spoke was still warm and fresh in the author's memory.

Equally interesting and valuable as contributions to the biography of American letters are the chapters on Oliver Wendell Holmes, Washington Irving, and Longfellow. Perhaps no one has given us more intimately suggestive portrait-sketches of the personalities of these familiar authors than are given in these collected essays. Particularly interesting to American readers are the occasional reminiscences of personal participation in scenes, grave or humorous, where the actors were all makers of history for New England. The book contains Mr. Curtis's brilliant essay on the famous actress Rachel, which appeared in Putnam's Magazine, 1855; a delightful sketch of Thackeray in America, from the same source; and a hitherto unpublished essay on Sir Philip Sidney, which is instinct with the author's enthusiasm for all that is strong and pure and truly gentle.

Constable, Archibald, and his Literary Correspondents, by Thomas Constable. (1873.) The story of the great Edinburgh publishing-house which established the *Edinburgh Review*; became the chief of Scott's publishers; issued, with valuable supplementary Dissertations by Dugald Stewart, the fifth edition of the 'Encyclopædia Britannica'; initiated the publication of cheap popular volumes of literature, art, and science; and by a bold liberality in payment of authors, with remarkable sagacity in judging what would succeed with the public, virtually transformed the business of publishing. An apprenticeship of six years with Peter Hill, Burns's friend, enabled Constable to start as a bookseller, January 1795. He began by publishing theological and political pamphlets for authors, but in 1798 made some ventures on his own account. In 1800 he started the *Farmer's Magazine* as a quarterly. The next year he became proprietor of the *Scots Magazine*, and in

October 1802, the first number of the *Edinburgh Review* appeared. The generous scale of payment soon adopted,—twenty-five guineas a sheet,—startled the trade, and greatly contributed to make Constable the foremost among publishers of his day. He began with Scott in 1802, a part interest only, but secured entire interest in 1807 by paying Scott a thousand guineas in advance for 'Marmion,' and the next year one thousand five hundred pounds for his edition of Swift's 'Life and Works.' Differences arising now separated Scott and Constable until 1813, but in 1814 'Waverley' appeared with Constable's imprint. The financial breakdown of various parties in 1826 not only overthrew Constable, but involved Scott to the extent of £120,000. Constable died July 21, 1827.

Sheridan, by Mrs. Oliphant, is a biography in the 'English Men of Letters' series. This agreeable history begins by picturing Sheridan as the young man of genius, setting ordinary regulations at defiance, taking up positions untenable by every rule of reason, yet carrying through his purposes by the force of brilliant natural gifts; careless of literary fame; set most on achieving power,—even if by unsound methods. Earlier, there are indolent school days at Harrow; a romantic youthful marriage, followed by extravagant London house-keeping; the triumphs of dramatic authorship; the proprietorship of Drury Lane Theatre. "There are some men," the author says of this period of his life, "who impress all around them with such a certainty of power and success, that even managers dare, and publishers volunteer, in their favor. Sheridan was evidently one of these men." Then came amazing social success; a great and growing reputation as a wit; the friendship of Fox and Burke; entry into Parliament; two great orations at the trial of Warren Hastings; home, business, and public troubles; an unfortunate friendship with the Prince of Wales; a second marriage; financial ruin in the burning of the Drury Lane Theatre; the loss of a seat in Parliament; arrest; poverty; death,—these are the main features of the history that is made to pass before us. The picture at the end is different: "Through all these contradictions of character, Sheridan blazed and exploded from side to side in a reckless

yet rigid course, like a gigantic and splendid piece of firework; his follies repeating themselves, like his inability to follow success, and his careless abandonment of one way after another that might have led to a better and happier fortune. His harvest was like a southern harvest, over early while it was yet but May; but he sowed no seed for a second ingathering, nor was there any growth or richness left in the soon exhausted soil." His plays are analytically and critically considered, a whole chapter being given to 'The School for Scandal' and 'The Critic.' The book is attractively written in six chapters, as follows: 'Youth,' 'First Dramatic Works,' 'The School for Scandal,' 'Public Life,' 'Middle Age,' 'Decadence.' It is the story of the most brilliant man of the most brilliant period of the eighteenth century,—a man, who, but for a certain residuum of conscience, might be called an astonishingly clever juggler; who, while youth, health, and novelty favored, kept the ball of prosperity flashing hither and yon through the air, only to see it fall and shiver to atoms when these attributes failed him. Yet the vices of Sheridan were those of his time and his fellows; and his virtues, if not too many, were always charming and lovable. Indeed, so sympathetic is Mrs. Oliphant's story of him, that the reader involuntarily recalls that kind judgment,—"Tis said best men are molded out of faults."

Book of Snobs, The, a series of sketches by William Makepeace Thackeray, appeared first in *Punch*, and was published in book form in 1848. The idea of the work may have been suggested to Thackeray when, as an undergraduate at Cambridge in 1829, he contributed to a little weekly periodical called *The Snob*. In any case, the genus Snob could not long have escaped the satirical notice of the author of 'Vanity Fair.' He was in close contact with a social system that was the very nursery of snobbishness. In his delightful category, he omits no type of the English-bred Snob of the university, of the court, of the town, of the country, of the Church; he even includes himself, when on one occasion he severed his friendship for a man who ate peas with a knife,—an exhibition of snobbery he repented of later, when the offender had discovered the genteel

uses of the fork. The half-careless, half-cynical humor of it all becomes serious in the last paragraph of the last paper:—

"I am sick of court circulars. I loathe *haut-ton* intelligence. I believe such words as Fashionable, Exclusive, Aristocratic, and the like, to be wicked unchristian epithets that ought to be banished from honest vocabularies. A court system that sends men of genius to the second table, I hold to be a Snob-bish System. A society that sets up to be polite, and ignores Art and Letters, I hold to be a Snobbish Society. You who despise your neighbor are a Snob; you who forget your friends, meanly to follow after those of a higher degree, are a Snob; you who are ashamed of your poverty and blush for your calling, are a Snob; as are you who boast of your pedigree or are proud of your wealth."

Barnaby Rudge was Dickens's fifth novel, and was published in 1841. The plot is extremely intricate. Barnaby is a poor half-witted lad, living in London toward the close of the eighteenth century, with his mother and his raven Grip. His father had been the steward of a country gentleman named Haredale, who was found murdered in his bed, while both his steward and his gardener had disappeared. The body of the steward, recognizable only by the clothes, is presently found in a pond. Barnaby is born the day after the double murder. Affectionate and usually docile, credulous and full of fantastic imaginings, a simpleton but faithful, he grows up to be liked and trusted. His mother having fled to London to escape a mysterious blackmailer, he becomes involved in the famous "No Popery" riots of Lord George Gordon in 1780, and is within an ace of perishing on the scaffold. The blackmailer, Mr. Haredale the brother and Emma the daughter of the murdered man, Emma's lover Edward Chester, and his father, are the chief figures of the nominal plot; but the real interest is not with them but with the side characters and the episodes. Some of the most whimsical and amusing of Dickens's character-studies appear in the pages of the novel; while the whole episode of the gathering and march of the mob, and the storming of Newgate (quoted in the LIBRARY), is surpassed in dramatic intensity by no passage in modern fiction, unless it is by Dickens's own treat-

ment of the French Revolution in the 'Tale of Two Cities.' Among the important characters, many of whom are the authors of sayings now proverbial, are Gabriel Varden, the cheerful and incorruptible old locksmith, father of the charming flirt Doliy Varden; Mrs. Varden, a type of the narrow-minded zealot, devoted to the Protestant manual; Miss Miggs, their servant, mean, treacherous, and self-seeking; Sim Tappertit, an apprentice, an admirable portrait of the half-fool, half-knave, so often found in the English servile classes half a century ago; Hugh the hostler and Dennis the hangman; and Grip the raven, who fills an important part in the story, and for whom Dickens himself named a favorite raven.

Browning, Elizabeth Barrett, Letters of. Edited by Frederic G. Kenyon. (2 vols., 1897.) This definitive presentation of Mrs. Browning's character and career is a selection from a very large mass of letters collected by Mr. Browning, and now used with the consent of R. Barrett Browning. It is made a chronicle, and practically a life, by the character of the letters and the addition of connecting links of narrative. The letters give an unusually full and interesting revelation of Mrs. Browning's character, and of the course of her life. The absence of controversy, of personal ill-feeling of any kind, and of bitterness except on certain political topics, is noted by the editor as not the result of any excision of passages, but as illustrating Mrs. Browning's sweetness of temperament. The interest of the work as a chapter of life and poetry in the nineteenth century is very great.

Bronte, Charlotte, Life of, by Mrs. Gaskell, was published in 1857, two years after the death of the author of 'Jane Eyre.' It has taken rank as a classic in biographical literature, though not without inaccuracies. Its charm and enduring quality are the result of its ideal worth. It is a strong, human, intimate record of a unique personality, all the more valuable because biased by friendship. A biography written by the heart as well as the head, it remains for that reason the most vital of all lives of Charlotte Brontë. A mere scrap-book of facts goes very little way toward explaining a genius of such intensity.

Brontë, Charlotte, and her Circle, by Clement K. Shorter, was published in 1896. It is not a biography, but a new illumination of a rare personality, through an exhaustive collection of letters written by, or relating to, the novelist of Haworth. In the preface the editor writes: "It is claimed for the following book of some five hundred pages that the larger part of it is an addition of entirely new material to the romantic story of the Brontës." This material was furnished partly by the Rev. Arthur Bell Nicholls, Charlotte's husband, and partly by her lifelong friend Miss Ellen Nussey.

The arrangement of the book is calculated to assist the reader to a clearer understanding of Charlotte Brontë's life. A chapter is given to each person or group of persons in any way closely related to her. Even the curates of Haworth are not overlooked. Yet the editor's discrimination is justified in every instance by letters relating directly to the person or persons under consideration. The entire work is a most interesting and significant contribution to the ever-growing body of Brontë literature.

Personal Recollections of Mary Somerville, WITH SELECTIONS FROM HER CORRESPONDENCE, by her daughter Martha Somerville.

Never has the simplicity of true greatness been more clearly shown than in the life of Mary Somerville, the life of a woman entirely devoted to family duties and scientific pursuits; whose energy and perseverance overcame almost insuperable obstacles at a time when women were excluded from the higher branches of education by prejudice and tradition; whose bravery led her to enter upon unknown paths, and to make known to others what she acquired by so courageous an undertaking. After a slight introduction concerning her family and birth, which took place December 26th, 1780, the 'Recollections' begin in early childhood and continue to the day of her death. She lived to the ripe old age of ninety-two, preserving her clearness of intellect to the end; holding fast her faith in God, which no censure of bigot, smile of skeptic, or theory of science could shake; adding to the world's store of knowledge to her final day,—her last work being the revision and completion of a treatise on the 'Theory of

Differences'; and leaving behind for the benefit of the new generation annals of a life so wonderful in its completed work, so harmonious in its domestic relations, so unassuming in its acceptance of worldly distinctions, that the mere reading of it elevates and strengthens.

There are charming descriptions of childhood days in the Scottish home of Burntisland; days of youth when she arose after attending a ball to study at five in the morning; a delicate reticence concerning the first short-lived marriage with her cousin Craig, succeeded by the truer union with another cousin, the "Somerville" of whom she speaks with much tenderness; domestic gains and losses, births and deaths; the beginnings, maturings, and successes of her work; trips to London and the Continent; visits to and from the great; the idyllic life in Italy, where she died and is buried; loving records of home work and home pleasures; sorrows bravely met and joys glorified,—all told with the unaffectedness which was the keynote to her amiable character. Little information is given of the immense labor which preceded her famous works. The woman who, as Laplace said, was the only woman who could understand his work, who was honored by nearly every scientific society in the world, whose mind was akin to every famous mind of the age, so withdraws her individuality to give place to others, that the reader is often inclined to forget that the modest writer has other claims to notice than her intimate acquaintance with the great. And as in many social gatherings she was overlooked from her modesty of demeanor; so in these 'Recollections,' pages of eulogy are devoted to the achievements of those whose intellect was to hers as "moonlight is to sunlight," while her own successes are ignored, except in the inserted letters of those who awarded her her due meed of praise, and in the frequent notes of her faithful compiler.

Poetry, the Nature and Elements of, by Edmund Clarence Stedman. The lectures contained in this volume, published in 1892, were delivered by the author during the previous year at Johns Hopkins University, inaugurating the annual lectureship founded by Mrs. Turnbull of Baltimore. Mr. Stedman treats "of the quality and attributes

of poetry itself, of its source and efficacy, and of the enduring laws to which its true examples ever are conformed." Chapter i. treats of theories of poetry from Aristotle to the present day; Chapter ii. seeks to determine what poetry is; and Chapters iii. and iv. discuss, respectively, creation and self-expression under the title of 'Melancholia.' These two chapters together "afford all the scope permitted in this scheme for a swift glance at the world's masterpieces." Having effected a synthetic relation between the subjective and the objective in poetry, the way becomes clear for an examination of the pure attributes of this art, which form the themes of the next four chapters. Mr. Stedman avoids much discussion of schools and fashions. "There have been schools in all ages and centres," he says, "but these figure most laboriously at intervals when the creative faculty seems inactive." This book constitutes a fitting complement to Mr. Stedman's two masterly criticisms on the 'Victorian Poets' and the 'Poets of America.' The abundance of finely chosen illustrative extracts, and the pains taken by the author to expound every point in an elementary way, make the volume not only delightful reading for any person of literary tastes, but bring into compact shape a fund of instruction of permanent value. Mr. Stedman cheers the reader by his hopeful view of the poetry of the future. "I believe," he declares, "that the best age of imaginative production is not past; that poetry is to retain, as of old, its literary import, and from time to time prove itself a force in national life; that the Concord optimist and poet was sane in declaring that 'the arts, as we know them, are but initial,' that 'sooner or later that which is now life shall add a richer strain to the song.'"

Custom and Myth, by Andrew Lang. (1886.) This book of fifteen sketches, ranging in subject from the Method of Folk-lore and Star Myths to the Art of Savages, illustrates the author's conception of the inadequacy of the generally accepted methods of comparative mythology. He does not believe that "myths are the result of a disease of language, as the pearl is the result of a disease of the oyster." The notion that proper names in the old myths hold the key to their explanation, as Max Müller, Kuhn, Breal, and

many other eminent philologists maintain, Mr. Lang denies; declaring that the analysis of names, on which the whole edifice of philological "comparative mythology" rests, is a foundation of sifting sand. Stories are usually anonymous at first, he believes, names being added later, and adventures naturally grouping themselves around any famous personage, divine, heroic, or human. Thus what is called a Greek myth or a Hindu legend may be found current among a people who never heard of Greece or India. The story of Jason, for example, is told in Samoa, Finland, North America, Madagascar. Each of the myths presented here is made to serve a controversial purpose in so far as it supports the essayist's theory that explanations of comparative mythology do not explain. He believes that folk-lore contains the survivals of primitive ideas common to many peoples, as similar physical and social conditions tend to breed the same ideas. The hypothesis of a myth common to several races rests on the assumption of a common intellectual condition among them. We may push back a god from Greece to Phœnicia, from Phœnicia to Accadia, but at the end of the end, we reach a legend full of myths like those which Bushmen tell by the camp fire, Eskimo in their dark huts, and Australians in the shade of the "gunweh,"—myths cruel, puerile, obscure, like the fancies of the savage myth-makers from which they sprang. The book shows on every page the wide reading, the brilliant faculty of generalization, and the delightful popularity and the unfailing entertainingness of this literary "Universal Provider," who modestly says that these essays are "only flint-like flakes from a neolithic workshop."

Art of Poetry. The ('L'Art Poétique'), a didactic poem, by Boileau. The work is divided into four cantos. In the first, the author intermingles his precepts with an account of French versification since Villon, now taking up and now dropping the subject, with apparent carelessness but with real art. The second canto treats of the different classes of poetry, beginning with the least important: eclogue, elegy, ode, epigram, sonnet, etc. The third deals with tragedy, comedy, and the epic. In the fourth, Boileau returns to more general questions. He gives, not rules for writing verse, but precepts addressed to the poet.

and points out the limits within which he must move, if he wishes to become perfect in his art. Although his work is recognized as one of the masterpieces of the age of Louis XIV., Boileau has prejudices that have long been out of date. He ridicules the choice of modern or national subjects by a poet, and would have him confine himself exclusively to the history or mythology of Greece and Rome.

Analysis of Beauty, The, an essay on certain artistic principles, by William Hogarth, was published in 1753. In 1745 he had painted the famous picture of himself and his pug-dog Trump, now in the National Gallery. In a corner of this picture appeared a palette bearing a serpentine line under which was inscribed: "The Line of Beauty and Grace." This inscription provoked so much inquiry and comment that Hogarth wrote 'The Analysis of Beauty' in explanation of it. In the introduction he says: "I now offer to the public a short essay accompanied with two explanatory prints, in which I shall endeavor to show what the principles are in nature, by which we are directed to call the forms of some bodies beautiful, others ugly; some graceful and others the reverse." The first chapters of the book deal with Variety, Uniformity, Simplicity, Intricacy, Quantity, etc. Lines and the composition of lines are then discussed, followed by chapters on Light and Shade, on Proportion, and on Action. The 'Analysis of Beauty' subjected Hogarth to extravagant praise from his friends and to ridicule from his detractors. Unfortunately he had himself judged his work on the title-page, in the words "written with a view of fixing the fluctuating ideas of taste." This ambition it was not possible for Hogarth to realize. The essay contains, however, much that is pertinent and suggestive.

Anatomie of Abuses, The, by Philip Stubbes, was entered upon the Stationers' Register in 1582-83; republished by the New Shakspere Society in 1877-79 under the editorship of Frederick I. Furnivall.

This most curious work—without the aid of which, in the opinion of the editor, "no one can pretend to know Shakspere's England"—is an exposure of the abuses and corruptions existing in all classes of Elizabethan society. Written from the Puritan standpoint, it is yet not over-prejudiced nor bigoted.

Little is known of Philip Stubbes. Thomas Nash makes a savage attack on the 'Anatomie' and its author, in a tract published in 1589. Stubbes himself throws some light upon his life, in his memorial account of his young wife, whose "right virtuous life and Christian death" are circumstantially set forth. The editor believes him to have been a gentleman—"either by birth, profession, or both"; to have written, from 1581 to 1610, pamphlets and books strongly on the Puritan side; before 1583 to have spent "seven winters and more, traveling from place to place, even all the land over indifferently." It is supposed that in 1586 he married a girl of fourteen. Her death occurred four years and a half afterwards, following not many weeks the birth of a "goodly man childe." Stubbes's own death is supposed to have taken place not long after 1610.

'The Anatomie of Abuses' was published in two parts. These are in the form of a dialogue between Spudens and Philoponus (Stubbes), concerning the wickedness of the people of Ailgna (England). Part First deals with the abuses of Pride, of Men's and Women's Apparel; of the vices of whoredom, gluttony, drunkenness, covetousness, usury, swearing, Sabbath-breaking, stage-plays; of the evils of the Lords of Misrule, of May-games, church-ales, wakes, feasts, of "pestiferous dancing," of music, cards, dice-tables, tennis, bowls, bear-baiting; of cock-fighting, hawking, and hunting, on the Sabbath; of markets, fairs, and football playing, also on the Sabbath; and finally of the reading of wicked books: the whole being followed by a chapter on the remedy for these evils.

Part Second deals with corruptions in the Temporality and the Spirituality. Under temporal corruptions the author considers abuses in law, in education, in trade, in the manufacture of apparel, in the relief of the poor, in husbandry and farming. He also considers abuses among doctors, chandlers, barbers, apothecaries, astronomers, astrologers, and prognosticators.

Under matters spiritual the author sets forth the Church's sins of omission rather than of commission; but he treats of wrong preferment, of simony, and of the evils of substitution.

The entire work is most valuable, as throwing vivid light upon the manners and customs of the time, especially in

the matter of dress. An entire Elizabethan wardrobe of fashion might be reproduced from Stubbes's circumstantial descriptions. Concerning hose he writes:

"The Gally-hosen are made very large and wide, reaching downe to their knees onely, with three or four guardes a peece laid down along either hose. And the Venetian hosen, they reach beneath the knee to the gartering place to the Leg, where they are tyed finely with silk points, or some such like, and laied on also with reeves of lace, or gardes as the other before. And yet notwithstanding all this is not sufficient, except they be made of silk, velvet, saten damask, and other such precious things beside."

Anatomy of Melancholy. The, by Robert Burton, is a curious miscellany, covering so wide a range of subjects as to render classification impossible. This torrent of erudition flows in channels scientifically exact. Melancholy is treated as a malady, first in general, then in particular. Its nature, seat, varieties, causes, symptoms, and prognosis, are considered in an orderly manner, with a great number of differentiations. Its cure is next examined, and the various means discussed which may be adopted to accomplish this. Permissible means, forbidden means, moral means, and pharmaceutical means, are each analyzed. After disposing of the scholastic method, the author descends from the general to the particular, and treats of emotions and ideas minutely, endeavoring to classify them. In early editions of the book, there appear at the head of each part, synoptical and analytical tables, with divisions and subdivisions,—each subdivision in sections and each section in subsections, after the manner of an important scientific treatise. While the general framework is orderly, the author has filled in the details with most heterogeneous material. Every conceivable subject is made to illustrate his theme: quotations, brief and extended, from many authors; stories and oddities from obscure sources; literary descriptions of passions and follies; recipes and advices; experiences and biographies. A remarkably learned and laborious work, representing thirty years of rambling reading in the Oxford University Library, 'The Anatomy of Melancholy' is read to-day only as a literary curiosity, even its use as a "crum" being out of date with its class of learning.

Demonology and Devil-Lore, by Moncure D. Conway, 1879. In this scholarly history of a superstition, the author has set before himself the task of finding "the reason of unreason, the being and substance of unreality, the law of folly, and the logic of lunacy." His business is not alone to record certain dark vagaries of human intelligence, but to explain them; to show them as the inevitable expression of a mental necessity, and as the index to some spiritual facts with large inclusions. He sees that primitive man has always personified his own thoughts in external personal forms; and that these personifications survive as traditions long after a more educated intelligence surrenders them as facts. He sets himself, therefore, to seek in these immature and grotesque imaginings the soul of truth and reality that once inspired them. From anthropology, history, tradition, comparative mythology and philology; from every quarter of the globe; from periods which trail off into prehistoric time, and from periods almost within our own remembrance; from savage and from cultivated races; from extinct peoples and those now existing; from learned sources and the traditions of the unlearned, he has sought his material. This vast accumulation of facts he has so analyzed and synthesized as to make it yield its fine ore of truth concerning spiritual progress. Related beliefs he has grouped either in natural or historical association; migrations of beliefs he has followed, with a keen sense for their half-obiterated trail; through diversities his trained eye discovers likenesses. He finds that devils have always stood for the type of pure malignity; while demons are creatures driven by fate to prey upon mankind for the satisfaction of their needs, but not of necessity malevolent. The demon is an inference from the physical experience of mankind; the devil is a product of his moral consciousness. The dragon is a creature midway between the two. Through two volumes of difficulties Mr. Conway picks his dexterous way, courageous, ingenious, frank, full of knowledge and instruction, and not less full of entertainment. So that the reader who follows him will find that he has studied a profound chapter of human experience, and has acquired new standards for measuring the spiritual progress of the race.

Ecce Homo, by John Robert Seeley (1865), was a consideration of the life of Christ as a human being. In the preface the author writes:—

"Those who feel dissatisfied with the current conception of Christ, if they cannot rest content without a definite opinion, may find it necessary to do what to persons not so dissatisfied it seems audacious and perilous to do. They may be obliged to reconsider the whole subject from the beginning, and placing themselves in imagination at the time when he whom we call Christ bore no such name, to trace his biography from point to point, and accept those conclusions about him, not which church doctors, or even apostles, have sealed with their authority, but which the facts themselves, critically weighed, appear to warrant. This is what the present writer undertook to do."

The result of this undertaking was a portrait of Christ as a man, which, whether accurate or not, is singularly luminous and suggestive. The author brought to his task scholarship, historical acumen, above all the power to trace the original diversities and irregularities in a surface long since worn smooth. He takes into account the *Zeitgeist* of the age in which Christ lived; the thousand and one political and social forces by which he was surrounded; and the national inheritances that were his on his human side, with special reference to his office of Messiah. Thereby he throws light upon a character "so little comprehended" as a man. He makes many astute observations, such as this on the source of the Jews' antagonism to Christ: "They laid information against him before the Roman government as a dangerous character; their real complaint against him was precisely this, that he was *not* dangerous. Pilate executed him on the ground that his kingdom was of this world; the Jews procured his execution precisely because it was not. In other words, they could not forgive him for claiming royalty, and at the same time rejecting the use of physical force. . . . They did not object to the king, they did not object to the philosopher; but they objected to the king in the garb of the philosopher." The 'Ecce Homo' produced a great sensation in England and America. Its boldness, its scientific character, combined with its spirituality and reverence for the life of Christ, made

of it a work which could not be overlooked. Newman, Dean Stanley, Gladstone, and others high in authority, hastened to reply to it. The vitality of the work still remains.

Burnet's 'History of the Reformation of the Church of England' (3 vols., 1679, 1681, 1714); and 'History of his Own Time' (2 vols., 1723, 1734), are English standard books of high character and value. The second of these works is of great intrinsic worth, because without it our knowledge of the times would be exceedingly imperfect. For the first the author was voted the thanks of both houses of Parliament. Burnet was bishop of Salisbury, 1689-1715; and in 1699 he brought out an 'Exposition of the Thirty-nine Articles' which became a church classic, in spite of high-church objection to his broad and liberal views. He was from early life a consistent representative of broad-church principles, both in politics and divinity. His tastes were more secular than scholastic. Of bishops he alone in that age left a record of able and conscientious administration, and of lasting work of great importance. Although bitterly attacked from more than one quarter on account of the 'History of His Own Time,' the best judgment to-day upon this work is that nothing could be more admirable than his general candor, his accuracy as to facts, the fullness of his information, and the justice of his judgments both of those whom he vehemently opposed and of those whom he greatly admired. The value of the work, says a recent authority, "as a candid narrative and an invaluable work of reference, has continually risen as investigations into original materials have proceeded." The best edition of both the Histories is that of the Clarendon Press (1823-33; 1865).

Britain, Ecclesiastical History of, by Bæda or Bede. A work doubly monumental (1) in the extent, faithfulness, care in statement, love of truth, and pleasant style, of its report from all trustworthy sources of the history (not merely ecclesiastical) of Britain, and especially of England, down to the eighth century; and (2) in its being the only authority for important church and other origins and developments through the whole period. Bæda was by far the most learned Englishman of his time; one of the greatest writers known to English literature; in a very high sense "the Father of English

History"; an extensive compiler for English use from the writings of the Fathers of the Church; an author of treatises representing the existing knowledge of science; and a famous English translator of Scripture. In high qualities of genius and rare graces of character, he was in the line of Shakespeare. From one of his young scholars, Cuthbert, we have a singularly beautiful story of the venerable master's death, which befell about 735 A. D., when he was putting the last touches to his translation of the Fourth Gospel. From his seventh year, 680, to the day of his death, May 26, 735, he passed his life in the Benedictine abbey, first at Wearmouth and then at Jarrow; but it was a life of immense scholarly and educational activity. A recent authority calls him "the greatest name in the ancient literature of England"; and Green's 'History' says of him: "First among English scholars, first among English theologians, first among English historians, it is in the monk of Jarrow that English literature strikes its roots. In the six hundred scholars who gathered round him for instruction, he is the father of our national education." It was in point of view and name only that Bæda's great work was an ecclesiastical history. It covered all the facts drawn from Roman writers, from native chronicles and biographies, from records and public documents, and from oral and written accounts by his contemporaries. It was written in Latin; first printed at Strasburg about 1473; King Alfred translated it into Anglo-Saxon; and it has had several editions and English versions in recent times. The whole body of Bæda's writings, some forty in number, show his unwearied industry in learning, teaching, and writing, his gentle and cultivated feelings, his kindly sympathies, and the singular freshness of mind which gave life and beauty to so many pages of his story of England's past.

Cædmon. 'The Revolt of Satan,' and other writings, of which only some fragments have been preserved. The interest of Cædmon's name and story justifies taking note of him, although little of his genuine work now exists. His most striking production seems to have given Milton more than a suggestion for his Satan. Mr. George Haven Putnam, in his 'Books and their Makers,' speaking of the literary monks of England, says:

"The first of the Anglo-Saxon monks to be ranked as a poet appears to have been the cowherd Cædmon, a vassal of the abbess Hilda and a monk of Whitby. Cædmon's songs were sung about 670. He is reported to have put into verse the whole of Genesis and Exodus, and later, the life of Christ and the Acts of the Apostles; but his work was not limited to the paraphrasing of the Scriptures. A thousand years before the time of 'Paradise Lost,' the Northumbrian monk sang before the abbess Hilda 'The Revolt of Satan.' Fragments of this poem discovered by Archbishop Usher, and printed for the first time in 1655, have been preserved, and have since that date been frequently published. Cædmon died in 680 and Milton in 1674." A principal interest of Cædmon's conception of Satan is the character for independence, liberty, rude energy, and violent passion, in which he represents not an infernal, but an Anglo-Saxon ideal. It was largely from following Cædmon that Milton made his Satan not only so lofty a figure, but one of so great interest that we hardly remember his supposed nature.

Historia Britonum, by Geoffrey of Monmouth. The 'History of the Britons,' by Geoffrey of Monmouth, Bishop of St. Asaph, is a translation from the Cymric into Latin, made about the middle of the twelfth century. Before this, Geoffrey, who was known as a learned man, had translated the prophecies of Merlin; and the story is that he was asked to translate the 'Historia Britonum,' by Walter Map (or Calenius), who had come upon the manuscript in Brittany.

There is no known manuscript of the original in existence, and we cannot now decide to what extent Geoffrey may have interpolated material of his own. The question is still a mooted one with scholars; though no one now, as in former times, professes to believe that the work is a true record of events.

The 'Historia Britonum' occupies the border ground between poetry and history, and from the beginning was read for the delight of the fancy. Students, even at that day, were indignant with its lack of veracity; and good Welshmen scouted it as history. In that day works of imagination were not recognized as having a close connection with history. Yet this very chronicle is the source of one of the purest streams of English

poetry,—that which flows from the story of King Arthur.

As finally arranged, the history is divided into twelve books. In the first, Brut, escaping from Troy, is made the founder of New Troy, or London. In the next two books, various persons are invented to account for the names of English rivers and mountains and places. The fourth, fifth, and sixth books give the history of the Romans and Saxons in Britain; the seventh gives Merlin's prophecy; the eighth tells about Arthur's father, Uther Pendragon; King Arthur is the hero of the ninth and tenth; and the last two give a list of the British kings, and an account of Arthur's victory over Mordred.

In the twelfth century, Alfred of Beverly made an abridgment of this history, but it was not until the eighteenth century that it was translated into English. Geoffrey Gaimar made an early translation into Anglo-Norman verse; and Wace or Eustace made a version in French verse which became very popular.

Although there is probably much truth mingled with the fiction in this chronicle, it is valued now chiefly for the influence which it has had on literature.

Brut, Roman de. A poem in eight-syllable verse, composed by Robert Wace, but indirectly modeled upon a legendary chronicle of Brittany entitled 'Brut y Brenhined' (Brutus of Brittany), which it seems was discovered in Armorica by Walter, archdeacon of Oxford, and translated into Latin by Geoffrey of Monmouth. This translation is declared to have been the source from which Wace drew his materials. He presented his poem to Eleonore of Guyenne in 1155, and it was translated into Anglo-Saxon by Layamon.

The 'Roman de Brut' relates that after the capture of Troy by the Greeks, Æneas came to Italy with his son Ascanius, and espoused Lavinia, daughter of King Latinus; she duly presented a son to him. This son, as well as Ascanius, succeeded to the kingly power; and the throne devolved at last upon Silvius, son of Ascanius. Silvius fell in love with a damsel who died upon giving birth to Brutus, from whom the 'Roman de Brut' takes its name. Brutus was a mighty hunter. One day he had the misfortune to slay his father with a misdirected arrow aimed at a stag, and

forthwith he fled. First he went to Greece, where he delivered the Trojan captives; and next he gained the Armorican Isles, which he conquered, giving them the name of Britain. Afterward he made war upon the king of Poitou, founding the city of Tours, which he named in honor of his son. From Poitou he returned to the Armorican Isles, overcoming the giants in possession of that region, and once more naming it Britain. He immediately founded the city of London, and reigned long and gloriously there.

The narrative now concerns itself with the descendants of Brutus. The adventures of Lear, of Belin, of Brennus who voyaged to Italy, of Cassivelaunus who so bravely resisted Cæsar, of all the bellicose chiefs who opposed the dominion of the Roman emperors, are minutely related. But not until King Arthur is introduced do we meet the real hero of the 'Roman de Brut.' Arthur performs prodigies of valor, is the ideal knight of his order of the Round Table, and finally departs for some unknown region, where it is implied he becomes immortal, and never desists from the performance of deeds of valor. In this portion of the narrative figure the enchanter Merlin, bard to King Arthur; the Holy Grail, or chalice in which were caught the last drops of the Savior's blood as he was taken from the cross; Lancelot of the Lake, so styled from the place in which he was trained to arms; Tristan and his unhallowed love; Perceval and his quest of the Holy Grail. These and other features of the 'Roman de Brut' made it unprecedentedly popular. It was publicly read at the court of the Norman kings, that the young knights might be filled with emulation; while fair ladies recited it at the bedside of wounded cavaliers, in order that their pain might be assuaged.

Brut, The, a metrical chronicle of early British history, both fabulous and authentic, and the chief monument of Transitional Old English, first appeared not long after the year 1200. Its author Layamon, the son of Leovenath, was a priest, residing at Ernley on the banks of the Severn in Worcestershire. His work is the first MS. record of a poem written after the Conquest in the tongue of the people. The Norman-French influences had scarcely penetrated to the region

where he lived. On the other hand, the inhabitants were in close proximity to the Welsh. The additions that Layamon made to the 'Brut' show how deeply the Arthurian legends had sunk into the minds of the people.

The 'Brut' is a translation, with many additions, of the French 'Brut d'Angleterre' of Wace, which in its turn is a translation of Geoffrey of Monmouth's 'Historia Britonum.' Layamon's version begins thus:—

"There was a priest in the land Who was named Layamon. He was son of Leovenath,—May the Lord be gracious to him!—He dwelt at Ernley, at a noble church Upon Severn's bank. Good it seemed to him, Near Radstone, Where he read book. It came to him in mind, And in his chief thought, That he would of England Tell the noble deeds. What the men were named, and whence they came, Who English land First had, After the flood That came from the Lord That destroyed all here That is found alive Except Noah and Sem Japhet and Cane And their four wives That were with them in the Ark. Layamon began the Journey Wide over this land, And procured the noble books Which he took for pattern. He took the English book that Saint Bede made, Another he took, in Latin, That Saint Albin made, And the fair Austin Who brought baptism in hither; the third book he took, Laid there in the midst, That a French clerk made, Who was named Wace, Who well could write, and he gave it to the noble Eleanor that was Henry's Queen, the high King's. Layamon laid down these books and turned the leaves. He beheld them lovingly."

The 'Brut' contains, however, few traces of Bede's chronicle. It follows Wace closely, but amplifies his work and adds to it. Some of the additions are concerned with the legendary Arthur. Layamon's most poetical work is found in them. The beautiful legends of the great king seem to have appealed powerfully to his imagination and to his sympathies as a poet. He makes Arthur say in his dying speech:—

"I will fare to Avalun, to the fairest of all maidens, to Argante the Queen, an elf most fair, and She shall make my wounds all sound; make me all whole with healing draughts. And afterwards I will come again to my kingdom, and dwell with the Britons with Mickle Joy."

Colin Clout (or **Colyn Cloute**), by John Skelton. This satire of the early British poet (fl. 1460?–1529) was a vigorous pre-Reformation protest against the clergy's lack of learning and piety, disregard for the flock,—

"How they take no hede
Theyre sely shepe to fede,—

and gross self-indulgence. It was written in from four to six syllable rhymes and even double rhymes, whose liquid though brief measures served their eccentric author's purpose: a form since designated as Skeltonical or Skeltonian verse. The poet employed various other verse forms: often the easily flowing seven-line stanzas of his true parent in the poet's art, Chaucer, dead less than a hundred years, with only the inferior Lydgate notable between. Like Chaucer, he helped to establish and make flexible the vernacular English tongue. But though in holy orders, and sometime rector of the country parish of Diss, he was believed to wear his clerical habit rather loosely, like the Holy Clerk of Copmanhurst, Friar Tuck, whose "Pax Vobiscums" had been silent now for two generations. Under Henry VII. Skelton had been tutor to his second son, Henry, who succeeded to the throne; and though his satires, published in both reigns, often hit the sins and follies of the court, he was not seriously molested by these monarchs. But in 'Colin Clout' he sped more than one clothyard shaft of wit at Wolsey; and at last in 'Speke, Parrot,' and 'Why Come Ye Not to Court,' so assailed the prelate's arrogant abuse of power that he found it prudent to take sanctuary with Bishop Islip in Westminster Abbey: and there he died and was buried "in the chancel of the neighboring church of St. Margaret's," says Dyce. His most famous poem gets its title from the rustic personage supposed to be speaking through it:—

"And if ye stand in doubte
Who brought this ryme aboute,
My name is Colyn Cloute."

The surname is clearly suited to the ostensibly dull-witted clown of the satire; and the Colin is modified from Colas, short for Nicolas or Nicholas, a typical proper name. This dramatic cognomen was copied by several poets of the following reign, Elizabeth's,—her favorite Edmund Spenser using it to designate himself in pastoral poems, and rendering

it once more famous as a poem-title in 'Colin Clout's Come Home Again.')

Caleb Williams, by William Godwin (1794), a curious, rambling, half sensational and half psychological story, met with immediate popularity, and furnished the suggestion of the well-known play 'The Iron Chest.' Caleb, a sentimental youth, who tells his own story, is the secretary of a Mr. Falkland, a gentleman of fortune, cold, proud, and an absolute recluse. Caleb learns that his patron had once been a favorite in society; his retiring habits dating from his trial some years earlier for the murder of one Tyrrel, a man of bad character, who had publicly insulted him. Falkland having been acquitted, two laborers, men of excellent reputation, both of whom had reason to hate the knavish Tyrrel, have been hanged on circumstantial evidence. Caleb, a sort of religious Paul Pry, is convinced that Falkland is the murderer, and taxes him with the crime. Falkland confesses it, but threatens Caleb with death should he betray his suspicions. The frightened secretary runs away in the night; is seized, and charged with the theft of Mr. Falkland's jewels, which are found hidden among his belongings. He escapes from jail only to fall among thieves, is re-arrested, and makes a statement to a magistrate of Falkland's guilt, a statement which is not believed. The trial comes on; Falkland declines to prosecute, and the victim is set at liberty. Falkland, whose one idea in life is to keep his name unspotted, then offers to forgive Caleb and assist him if he will recant. When he refuses, his enemy has him shadowed, and manages to hound him out of every corner of refuge by branding him as a thief. Caleb, driven to bay, makes a formal accusation before the judge of assizes and many witnesses. Falkland, in despair, acknowledges his guilt, and shortly after dies, leaving Caleb—who, most curiously, has passionately loved him all this time—the victim of an undying remorse.

Heredity: A PSYCHOLOGICAL STUDY OF ITS PHENOMENA, LAWS, CAUSES, AND CONSEQUENCES, by Th. Ribot. (English edition, 1875.) Heredity, as the famous French biologist defines it, is that biological law by which all beings endowed with life tend to repeat themselves in their descendants; that law

which is for the species what personal identity is for the individual, and by whose working Nature ever copies and imitates herself. Many ages of thoughtful observation and analysis have wrought at the physical or physiological basis and expression of this law. M. Ribot's 'Heredity,' like his 'Contemporary English Psychology,' is an endeavor to explain its psychological side. Passing from the familiar but interesting subject of the heredity of the external structure, which may insist on the reappearance of a bent finger or a shortened ear-lobe in the fifth generation, he asserts that internal conformations are equally certain of reproduction as are the tendencies to morbid condition of these internal organs. This heredity occurs also in the nervous system, in the fluids of the organism, in personal characteristics,—as in the tendency to long or short life, to fecundity, to immunity from contagious diseases, to motor energy, to loquacity or taciturnity, to anomalies of organization, individual habits, even to accidental variations. These physiological facts being admitted, the argument goes on to consider the nature and heredity of Instinct, the heredity of the Senses, of Memory, of the Imagination, of the Intellect, the Sentiments, the Passions, the Will, of Natural Character, and of Morbid Psychological Conditions. A great mass of undisputed facts and experiences being collected, M. Ribot deduces his Laws. Part Third contains a luminous exposition of the Causes of hereditary psychic transmission, and Part Fourth, the most interesting of all, a statement of the Consequences, physiological, moral, and social. In conclusion, M. Ribot's psychological reasoning coincides with the physical theory that nothing once created ceases to be, but merely undergoes transformation into other forms. Hence, in the individual, habit; in the species, heredity. What, in one statement, is conservation of energy, is, in another, universal causality. And as to the endless question of the conflict between free will and fate, or mechanism, he suggests that if we were capable of occupying a higher standpoint, we should see that what is given to us from without as science, under the form of mechanism, is given us from within as aesthetics or morals, under the form of free will.

No more fascinating, stimulating, or instructive volume than this upon a vital subject hedged about with difficulties, has been given to the world.

Bridgewater Treatises, The, were the result of a singular contest in compliance with the terms of the will of the Earl of Bridgewater, who died in 1829. He left £8000 to be paid to the author of the best treatise on 'The Power, Wisdom, and Goodness of God, as manifested in the Creation.' The judges decided to divide the money among the authors of the eight following treatises:—'The Adaptation of External Nature to the Moral and Intellectual Constitution of Man,' by Dr. Thomas Chalmers, 1833; 'Chemistry, Meteorology, and the Function of Digestion,' by William Prout, 1834; 'History, Habits, and Instincts of Animals,' by William Kirby, 1835; 'Geology and Mineralogy,' by Dean (William) Buckland, 1836; 'The Hand . . . as Evincing Design,' by Sir Charles Bell, 1833; 'The Adaptation of External Nature to the Physical Condition of Man,' by John Kidd, M. D., 1833; 'Astronomy and General Physics,' by William Whewell, 1833; 'Animal and Vegetable Physiology,' by Peter Mark Roget, 1834. All these essays were published as Tracts for the Times; and have had an enormous circulation, and no small influence in the modification of modern thought.

Cambridge Described and Illustrated: Being a Short History of the Town and University. By Thomas Dinham Atkinson. With Introduction by John Willis Clark. (1897.) A very complete, interesting, and richly illustrated account of the English town and university, which has been in some respects even more than Oxford a seat of literature, as well as education, in England. To American readers especially, the work is of importance because of the extent to which Cambridge University graduates were leaders in the planting of New England. The story of the old town opens many a picture of early English life and that of the great group of famous colleges which constitute the university; and supplies chapters in the history of English culture peculiarly rich in interest, from the fact that Cambridge has so largely stood for broad and progressive views, while Oxford has until recently represented narrow conservatism.

Economic Interpretation of History, by J. E. Thorold Rogers. (1888.) A volume of Oxford lectures covering a wide range of important topics, with the general aim of showing how economic questions have come up in English history, and have powerfully influenced its development. The questions of labor, money, protection, distribution of wealth, social effect of religious movements, pauperism, and taxation, are among those which are carefully dealt with. In a posthumously published volume, 'The Industrial and Commercial History of England,' (1892,) another series appeared, completing the author's view both of the historical facts and of method of study.

Callista: A SKETCH OF THE THIRD CENTURY, by John Henry Newman. Cardinal Newman tells us that this is an attempt to imagine, from a Catholic point of view, the feelings and mutual relations of Christians and heathen at the period described. The first few chapters were written in 1848, the rest not until 1855. The events here related occur in Proconsular Africa; giving opportunity for description of the luxurious mode of life, the customs and ceremonies, then and there prevailing. Agellius, a Christian, loves Callista, a beautiful Greek girl, who sings like a Muse, dances like a Grace, and recites like Minerva, besides being a rare sculptor. Jucundus, uncle to Agellius, hopes she may lead him from Christianity; but she wishes to learn more concerning that faith. Agellius, falling ill, is nursed by Cyprian, bishop of Carthage, who is in hiding. A plague of locusts comes. Frenzied by their devastations and the consequent famine, the mob rises against the Christians. Agellius is summoned to his uncle for safety. Callista, going to his hut to warn him, meets Cyprian, who gives her the Gospel of St. Luke. While they discourse, the mob approaches, and they are captured. Cyprian and Agellius, however, are helped to escape. Callista studies St. Luke and embraces Christianity. She refuses to abjure her religion, is put to death by torture, is canonized, and still works miracles. Her body is rescued by Agellius and given Christian burial. Her death proves the resurrection of the church at Sicca where she died: the heathen said that her history affected them with constraining force. Agellius becomes a bishop, and is likewise martyred and sainted.

Georgics, The, by Virgil. This great work, admittedly the masterpiece of didactic poetry, and considered by many superior to the *Æneid* in style, was begun, probably at the request of Mæcenas, in 717, and completed in 724 A. U. C. It is divided into four books. The first treats of agriculture; the second of trees; the third of the raising of cattle; and the fourth of bees. Virgil has utilized the writings of all the authorities on agriculture and kindred subjects in the Greek and Roman world. Thus, besides the 'Œconomica' of Xenophon, the works of the Carthaginian Mago, translated by order of the Senate, and those of Cato and Varro, he consulted the 'Phænomena' of Aratos for the signs of the weather, those of Eratosthenes for the celestial zones, the writings of Democritus for the revolution of the moon; and so admirably are all his materials used with his own poetic inspiration, that precept and sentiment, imagination and reality, are merged in one complete and harmonious unity. No matter how exact or technical the nature of the teaching, it is never dry. An image introduced with apparent carelessness vivifies the coldest formula; he tells the plowman he must break up the clods of his field and harrow it again and again, and then at once shows him golden-haired Ceres, who looks down on him from the Olympian heights with propitious eyes. Besides mythology, which the poet uses with great reserve, he finds in geography resources that quicken the reader's interest. Tmolus, India, the countries of the Sabæans and Chalybes, enable him to point out that every land, by a secret eternal law, has its own particular products; and to predict to the husbandman that, if he follow good counsels, a harvest as bounteous as that which arouses the pride of Mysia or Gargarus shall reward his toil. The episodes and descriptions scattered through the poem are of surpassing beauty. Among them may be mentioned: the death of Cæsar, with the prodigies that accompanied it, at the end of the first book; in the second, the praise of Italy, its climate and its flocks and herds; the pride and greatness of Clitumnus, with her numerous cities, her fine lakes, as broad and as terrible in their fury as seas, with her robust population and great men who gave to Rome the empire of the world; and, as a pendant to

this sublime picture, the fresh, idyllic delineation of country life and the happiness of rustic swains, if they only knew, *sua sic bona norint!* then, at the end of the third book, the splendid games and the magnificent temple of white marble he proposes to raise to Augustus; the description of the pest that devastated the pasture-lands of Noricum, unrivaled for elegance and pathos; and the touching story of the love of Orpheus and Eurydice with which the poem concludes.

Cæsar: A sketch, by James Anthony Froude. (1880.) A life of the great soldier, consul, and dictator of Rome,—a general and statesman of unequalled abilities, and an orator second only to Cicero. Mr. Froude calls his book a sketch only, because materials for a complete history do not exist. Cæsar's career of distinction began in 74 B. C., later than Cicero's, and ended March 15th, 44 B. C., nearly two years before the death of Cicero. The fascinations of style in Mr. Froude's brilliant picture of Cæsar are not equally accompanied with sober historical judgment. As in his other works, he exaggerates in drawing the figure of his hero. He is to be listened to, not for a verdict but a plea.

Cæsars, The Lives of the First Twelve, by Caius Suetonius, 130-135 A. D. A book of biographies of the Roman emperors from Julius Cæsar to Domitian; and largely a book of anecdotes, mere personal facts, and, to no small extent, scandal, much of which may have been fiction. It throws hardly any light on the society of the time, the character and tendencies of the period; but gives the twelve personal stories with a care in regard to facts and a brevity which makes every page interesting. The first six are much fuller than the last six. In none of them is there any attempt at historical judgment of the characters whose picture is drawn. We get the superficial view only, and to no small extent the view current in the gossip of the time. A fair English translation is given in the Bohn Classical Library.

Brutus; or, Dialogue concerning Illustrious Orators, by Cicero. The work takes its title from Brutus, who was one of the persons engaged in the discussion. The author begins by expressing his sorrow for the death of Hortensius,

and the high esteem in which he held him as a speaker. Still he feels rather inclined to congratulate him on dying when he did, since he has thus escaped the calamities that ravage the republic. Then he explains the occasion and the object of this dialogue, which is a complete history of Latin eloquence. He relates the origin of the art of oratory among the Romans, its progress, and its aspect at different epochs; enters into an elaborate criticism of the orators that have successively appeared; and gives, in an informal sort of way, rules for those who seek to excel in the oratorical art, and lays down the conditions without which success is impossible. The work is at once historical and didactic, and embraces every variety of style: being at one time simple and almost familiar, at another almost sublime; but always pure, sweet, and elegant.

Cicero, Marcus Tullius, The Life of.

By William Forsyth. (2 vols., 1863.) A chapter of personal history, and of the story of classical culture, in the first half of the last century before Christ, of great interest and value. It deals not only with the orator and statesman, and the public affairs in which he played so great a part, but with Cicero as a man, a father, husband, friend, and gentleman, and with the culture of the time, of which Cicero was so conspicuous a representative. The picture serves particularly to show along what lines moral and religious development had taken place before the time of Christ. Cicero's public career covered the years 80-43 B. C., and within these years fell the career of Cæsar.

Gleanings in Buddha Fields, by Lafcadio Hearn, (1897,) the sub-title being 'Studies of Hand and Soul in the Far East.' Of its eleven chapters, two are travel sketches, describing trips to Kyoto and Osaka, with additions of much versatile information. Japanese art and folk-song are treated with affectionate care, while a discussion of certain phases of Shintoism and Buddhism unfolds them from within, the chapter on Nirvana showing deep reflection, and marvelous beauty of phrase. The story of 'The Rebirth of Katsugoro' is of unusual value and interest as belonging to the native literature of Japan. A translation of a series of documents dating back to the early part of the nineteenth century, it reflects the

feudal Japan which is now passed away, and illustrates the "common ideas of the people concerning pre-existence and rebirth." Mr. Hearn's knowledge of, and sympathy with, his subject seem inexhaustible.

Ecclesiastical Polity. The Laws of,

by Richard Hooker. (1593-97.) A learned and broadly rational treatise on the principles of church government, the special aim of which was to prove, against the Puritanism of the time, that religious doctrines and institutions do not find their sole sanction in Scripture, but may be planned and supported by the use of other sources of light and truth; and that in fact the Scriptures do not supply any definite form of church order, the laws of which are obligatory. The course of church matters under Queen Elizabeth had so completely disregarded the views and demands of the Puritans as to give occasion for a work representing other and wider views; and Hooker's genius exactly fitted him to supply a philosophical and logical basis to the Elizabethan church system. Of the eight books now found in the work, only four were published at first; then a fifth, longer by sixty pages than the whole of the first four, in 1597; and three after his death (November 2d, 1600),—the sixth and eighth in 1648, and the seventh in 1617. The admirable style of the work has given it a high place in English literature; while its breadth of view, wealth of thought, and abundant learning, have caused it to increase in favor with the advance of time.

Greatest Thing in the World, The,

by Henry Drummond, takes both theme and title from 1 Cor. xiii., wherein (R. V.) Love is declared to be the greatest of the three Christian graces.

The author treats Love as the supreme good; and following St. Paul, contrasts it favorably with eloquence, prophecy, sacrifice, and martyrdom. Then follows the analysis: "It is like light. Paul passes this thing, Love, through the magnificent prism of his inspired intellect, and it comes out on the other side broken up into its elements."

"The Spectrum of Love has nine ingredients:—

Patience—'Love suffereth long.'

Kindness—'And is kind.'

Generosity—'Love envieth not.'

Humility—'Love vaunteth not itself, is not puffed up.'

Courtesy—'Doth not behave itself unseemly.'

Unselfishness—'Seeketh not her own.'

Good Temper—'Is not easily provoked.'

Guilelessness—'Thinketh no evil.'

Sincerity—'Rejoiceth not in iniquity, but rejoiceth in the truth.'

The author then declares that Love comes by induction—by contact with God; that it is an effect,—“we love because He first loved us.”

The closing chapter dwells upon the lasting character of Love (1 Cor. xiii: 8), and asserts its absolute supremacy—“What religion is, what God is, who Christ is, and where Christ is, is Love.”

Fair God, The, by Lew Wallace, 1873, passed through twenty editions in ten years. It is a historical romance of the conquest of Mexico by the Spaniards, its scene laid upon Aztec soil, in the early part of the sixteenth century. The title is derived from Quetzalcoatl, “the fair god,” the Aztec deity of the air. Descriptions of the religion and national customs are pleasantly interwoven with the plot. The Emperor Montezuma is drawn as a noble but vacillating prince, whom the efforts of nobles and people alike fail to arouse to a determined opposition to the invading Cortez. At first thinking that the Spaniards are gods, he insists upon welcoming them as guests, ignoring the protests of his subjects, and even permitting himself to be craftily shut up, a voluntary prisoner, in the quarters of the Spaniards. Guatamozin, nephew and son-in-law to Montezuma, mighty in arms as wise in counsel, organizes the Aztecs for the overthrow of the Spaniards. A fierce conflict rages for many days. Toward its close the melancholy Montezuma appears upon the prison wall. Before all the people Guatamozin sends a shaft home to the breast of his monarch, who lives long enough to intrust the empire to his slayer, and also free him from blame for his death, explaining that the shaft had been aimed at his (Montezuma's) own request. The Aztec army now rallies, and the Spaniards yielding at length to starvation, disease, and superior numbers, leave the empire. Too shattered to regain its former vigor, even under the wise rule of Guatamozin, the State gradually totters to its eventual fall,

a catastrophe which the author indicates but does not picture.

Our Village, by Mary Russell Mitford, was one of the first books written which show the poetry of every-day life in the country; and Miss Mitford may fairly be called the founder of the school of village literature. There is no connected story, but the book contains a series of charming sketches of country scenes and country people. The chronicler wanders through the lanes and meadows with her white greyhound Mayflower, gossips about the trees, the flowers, and the sunsets, and describes the beauty of English scenery. The chapters on *The First Primrose*, *Violeting*, *The Copse*, *The Wood*, *The Dell*, and *The Cowslip Ball*, seem to breathe the very atmosphere of spring; while others tell interesting stories about the people and village life. In her walks, the saunterer is accompanied by Lizzy, the carpenter's daughter, a fascinating baby of three, who trudges by her side, and is a very entertaining companion. Descriptions of the country are dwelt on more frequently than descriptions of the people, but there is a capital sketch of Hannah Bint,—who showed great judgment in setting up as a dairy-woman when only twelve years old,—besides various short discourses on schoolboys, farmers, and the trades-people of the town. The scenes are laid in “shady yet sunny Berkshire, where the scenery, without rising into grandeur or breaking into wildness, is so peaceful, so cheerful, so varied, and so thoroughly English.” The first series of sketches in ‘*Our Village*’ appeared in 1824.

Margaret Ogilvy, by J. M. Barrie. This is Barrie's loving tribute (published in 1896) to the memory of his fond mother, who, according to an old Scotch custom, was called by her maiden name, Margaret Ogilvy. “God sent her into the world,” he says, “to open the minds of all who looked to beautiful thoughts.” Margaret was a great reader; she would read at odd moments, and complete, the ‘*Decline and Fall*’ in a single winter. It was her delight to learn scraps of Horace from her son, and then bring them into her conversation with “colleged men.”

Barrie, after leaving the university, enters journalism, and his proud mother cherishes every scrap he has written.

She laughs when she sees the title of 'An Auld Licht Community' in a London paper, and is eager to know if her son receives pay for such an article, being greatly amazed to learn that this is the best remunerated of all his writing. "It's dreary, weary, up-hill work, but I've wrestled through with tougher jobs in my time, and please God, I'll wrestle through with this one," said a devout lady to whom some one had presented one of Barrie's books. He feared that his mother wrestled with his writings in the same spirit.

Margaret was a great admirer of Carlyle, but her verdict of him was "I would rather have been his mother than his wife." She always spoke of "that Stevenson" with a sneer, but could not resist reading 'Treasure Island' and his other books. Barrie asks, "What is there about the man that so infatuates the public?" His mother's loyal reply is, "He takes no hold of me; I would hantle rather read your books." Margaret is greatly pleased and very proud to find herself so often depicted in her son's books. She affects not to recognize it, but would give herself away unconsciously. She says, chuckling, "He tries to keep me out, but he canna; it's more than he can do."

At the ripe age of seventy-six, Margaret Ogilvy peacefully passed away. Her last words were "God" and "love"; and her son adds, "I think God was smiling when he took her to him, as he had so often smiled at her during these seventy-six years."

Ships that Pass in the Night, by Beatrice Harraden. This sad little story achieved notoriety when it was published in 1894, largely on account of its taking title. The scene is laid in a Swiss winter-resort for consumptives. Bernardine, a pathetic worn-out school-teacher, of the new-woman type, who has had hitherto little human interest, finds herself one of the 250 guests of the crowded Kurhaus at Petershof. Her neighbor at table is Robert Allitsen, a man whom long illness and pain have rendered so brusque and selfish, that he goes by the name of the "Disagreeable Man." He declares that he has no further duties towards mankind, having made the one great sacrifice, which is the prolonging, for his mother's sake, of a wearisome and hopeless existence.

These two people strike up a close comradeship, and Bernardine discovers unsuspected depths of kindness and tenderness under the gruff exterior of the Disagreeable Man. Her own nature is insensibly softened and enriched by the sight of the suffering around her. At the end of the winter Bernardine's health is re-established, and she returns to the old second-hand book-shop where she lives with her uncle. Robert Allitsen parts from her with scarcely a word; but when she has gone, he pours out in a beautiful letter all the love he feels for her, and has fought so hard against. The letter is never sent. Bernardine confides to her old uncle her love for this man. In the meantime Mrs. Allitsen, his mother, has died; and shortly after, Robert Allitsen appears in the old book-shop. Bernardine requires him to continue the sacrifice now for her sake. That same day she is killed by an omnibus; and the "Disagreeable Man" goes back to Petershof to live out his lonely life. A sad picture is given of the thoughtlessness of the caretakers who accompany the invalids.

But Yet a Woman, by Arthur Sherburne Hardy, is a romance of real life, its scene laid mainly in Paris during the time of the Second Empire. Renée Michael, a fair young girl destined to be a *religieuse*, shares the home and adorns the salon of her elderly bachelor uncle, M. Michael. They enjoy the friendship of M. Lande, and his son, Dr. Roger Lande. The four, together with Father Le Blanc, a kindly old curé, and Madame Stephanie Milevski, make up a congenial house party at M. Michael's summer home on Mt. St. Jean. Stephanie, the half-sister of her host, is the young widow of a Russian nobleman who has died in exile. She was associated with the eminent journalist M. De Marzac in the Bourbon restoration plot, and became the object of his ardent though unrequited love. Her affection is for Dr. Roger Lande; but he loves Renée, and not in vain. Stephanie induces M. Michael to allow her to take Renée on a journey to Spain. Upon the eve of their departure, De Marzac, angered by Stephanie's continued denial of his suit, accuses her of taking Renée to Spain in order to prevent Roger from wooing her until the time set to begin her novitiate shall have arrived. The unraveling of this situation

makes an excellent story. The book, published in 1883, is written with charming delicacy of treatment, and conceived entirely in the French spirit.

Dialogues of the Dead, by George, Lord Lyttelton. Lord Lyttelton is a writer with whom only students of the English language and literature are likely to be familiar. In fact, his only claims to recognition as a litterateur rest upon his 'Observations on the Conversion and Apostleship of St. Paul,' and the 'Dialogues' here presented, which first appeared in 1760. The conversation of the 'Dialogues' shows how thoroughly versed the writer must have been in the history of all times. The ruthless Cortez sneers at the humanitarian efforts of William Penn; Cardinal Ximenes haughtily pulls to pieces the reputation of his rival Wolsey; Boileau and Pope, the satirists, hold a highly instructive conversation upon the merits of their respective literatures; and then comes Charles XII. of Sweden in hot haste to Alexander the Great, with a proposition that they two "turn all these insolent scribblers out of Elysium, and throw them down headlong to the bottom of Tartarus in spite of Pluto and all his guards," because "an English poet, one Pope, has called us 'two madmen.')" Alexander demurs at this Draconic measure, and by a few leading questions, which he answers himself, soon shows the royal Swede that he was only a fool. In connection with this work, it is interesting to note the 'Dialogues des Morts,' by the French free-thinker Fontenelle, and the 'Imaginary Conversations,' by Walter Savage Landor. The first complete edition of Lord Lyttelton's works was published in London in 1776.

Bell of St. Paul's, The, by Walter Besant, is a romance covering in actual development only three months, but going back twenty years or more for a beginning. Lawrence Waller, a typical hero of romance, a young, handsome, rich Australian, comes to London and takes up his residence at Bank Side, in the house of Lucius Cottle. Although they are not aware of the fact, Cottle and his family are cousins to Lawrence's mother; whose husband, an unsuccessful London boat-builder, having emigrated to Australia, has become after thirty years premier of that colony. On the night of his arrival the young Australian sees two lovely

girls rowing out of the sunset,—Althea Indagine, and Cottle's younger daughter Cassie. Althea is the daughter of an unsuccessful and embittered poet, with whom the girl leads a hermit life, seeing no one but the Cottle family and an adopted cousin, Oliver,—whom twenty years before, her uncle Dr. Luttrell had bought from his grandmother for £5, intending to see how far education, kindness, and refined association could eradicate the brutish tendencies in a gipsy child of the worst type. The boy, having become an eminent chemist, displays when opportunity offers the worst characteristics of his race. Lawrence falls in love with Althea; and Oliver Luttrell appears as his rival, having already, unknown to Althea, trifled with the affections of her friend Cassie. In the end Oliver is exposed as a forger, a discovery which deeply pains his foster-father. Like a fairy prince Lawrence comes to the assistance of all his relatives, revealing himself at the most dramatic moment, and shipping most of them to Australia, where there is room for all. The unhappy poet, too, decides to emigrate.

Antonina, by Wilkie Collins. A romance of the fifth century, in which many of the scenes described in the 'Decline and Fall of the Roman Empire' are reset to suit the purpose of the author. Only two historical personages are introduced into the story,—the Emperor Honorius, and Alaric the Goth; and these attain only a secondary importance. Among the historical incidents used are the arrival of the Goths at the gates of Rome, the Famine, the last efforts of the besieged, the Treaty of Peace, the introduction of the Dragon of Brass, and the collection of the ransom,—most of these accounts being founded on the chronicles of Zosimus. The principal characters are Antonina, the Roman daughter of Numarian; Hermanric, a Gothic chieftain in love with Antonina; Goisvintha, sister to Hermanric; Vetrano, a Roman poet; Ulpus, a pagan priest; Numarian, a Roman Christian, Father of Antonina and a fanatic; and Guillamillo, a priest. This book does not show the intricacy of plot and clever construction of the author's modern society stories; but it is full of action, vivid in color, and sufficiently close to history to convey a dramatic sense of the Rome of Honorius and the closing-in of the barbarians.

Baby's Grandmother, The, by L. B. Walford. The heroine of this pleasant story, one of the most fascinating heroines of fiction, is Lady Matilda Wilmot, sister of the Earl of Overton. Married at seventeen, for reasons of policy, to a bad husband, she comes back in her widowhood to her early home, Overton Hall, to live with her two brothers: the elder the little, ugly, shy, kind-hearted Earl; and the younger, the Hon. Edward Lessingham, a handsome, affectionate fellow, not quite as bright as other people, obstinate, headstrong, and very hard to manage, yielding his whims to nobody but his beautiful sister. Lady Matilda has one daughter, a girl as dull and conventional, as puritanic and self-seeking, as her mother is arch, brilliant, and generous. This girl, Lotta, marries (out of the school-room) a young prig, Robert, in every way suited to her. Thus Lady Matilda, at thirty-seven,—beautiful and blooming, full of gayety and fun, ready to help everybody, and rejoicing in her very existence,—finds herself a grandmother. Her son-in-law invites two young Londoners, Mr. Challoner and Mr. Whewell, to stand godfather to the baby. They come down to the country, and both fall in love with Lady Matilda.

The plot of this clever story is remarkably well managed,—trifling causes producing large results, as they do in life. But its great charm and merit lie in its skillful delineation of character, its artistic contrasts, and its delightful and never-flagging sense of humor.

Anne, a novel, by Constance Fenimore Woolson, appeared serially in 1882. It immediately took, and has since maintained, high rank among American novels. The story traces the fortunes, often sad and always varied, of Anne Douglas, a young orphan of strong impulses, fine character, and high devotion to duty. The plot centres in Ward Heathcote's ardent and abiding love for Anne, and her equally constant affection for him. It is managed with much ingenuity, the study of character is close and convincing, and the interest never flags. Like all Miss Woolson's work it is admirably written.

Dreamthorpe: A BOOK OF ESSAYS WRITTEN IN THE COUNTRY, by Alexander Smith. A collection of twelve essays, which appeared in 1863, the first prose work of their author. The title is that of the first

essay, and is the name of the imaginary village in which they were written:—"An inland English village where everything around one is unhurried, quiet, moss-grown and orderly. On Dreamthorpe centuries have fallen, and have left no more trace than last winter's snowflakes. Battles have been fought, kings have died, history has transacted itself, but all unheeding and untouched, Dreamthorpe has watched apple-trees redden, and wheat ripen, and smoked its pipe, and rejoiced over its newborn children, and with proper solemnity carried its dead to the church-yard.

"The library is a kind of Greenwich Hospital for disabled novels and romances. Each of the books has been in the wars. The heroes and heroines are of another generation. Lovers, warriors, and villains—as dead to the present generation as Cambyeses—are weeping, fighting, and intriguing. It is with a certain feeling of tenderness that I look upon these books: I think of the dead fingers that have turned over the leaves, of the dead eyes that have traveled along the lines.

"Here I can live as I please, here I can throw the reins on the neck of my whim. Here I play with my own thoughts; here I ripen for the grave."

Perhaps no better idea can be given of the rest of the essays than by these quotations. Dreamthorpe—the village of dreams—casts its spell over all of them. The love of quiet, of old books, and reverence for the past, finds its place in them, and if they be dreams, the reader does not care to be awakened.

The titles of the other essays are: 'On the Writing of Essays'; 'Of Death and the Fear of Dying'; 'William Dunbar'; 'A Lark's Flight'; 'Christmas'; 'Men of Letters'; 'On the Importance of Man to Himself'; 'A Shelf in my Bookcase'; 'Geoffrey Chaucer'; 'Books and Gardens'; 'On Vagabonds.'

Don Orsino, by F. Marion Crawford. This book, which was published in 1892, gives a good idea of Rome after the unification of Italy, as the author's purpose is to describe a young man of the transition period. It will probably never attain the popularity of the two earlier Saracinesca stories, because many readers find the plot unpleasant and the ending unsatisfactory. In analysis and development of character, however, and in sparkling dialogue, it far surpasses its predecessors.

Orsino Saracinesca longs for a career, and being rebuffed at home, is attracted by the sympathetic womanliness of Madame Maria Consuelo d'Aranjuez, whose antecedents are mysterious. With the aid of Del Ferice he undertakes some building operations, mortgaging his house in advance. One day he makes love to Madame d'Aranjuez, but soon realizes the shallowness of his emotions. Subsequently constant intercourse renews his affection on a firmer basis, and he wishes to marry her. Though she loves him she leaves Rome, soon writing that a stain on her birth prevents her marrying him. On the day of her refusal he learns that his business is ruined; but Del Ferice renews the contract in terms to which Orsino submits, only to avoid an appeal to his father. Thus he gets more and more into Del Ferice's power, until the united fortunes of the Saracinesca could hardly save him. At this crisis he receives from Maria Consuelo a friendly letter, asking merely that he tell her about himself. This he gladly does, writing freely of his business difficulties. Finally the bank releases him from his obligations, an action inexplicable until the announcement of Consuelo's marriage to Del Ferice. Then Orsino guesses, what he afterwards learns, that she has sold herself to save him. The story moves rapidly, the atmosphere is strikingly Italian, and the various complications are well managed and interesting.

Called Back, by "Hugh Conway" (Frederick John Fergus). Gilbert Vaughn, the hero of this story of mystery, is a young Englishman of fortune, totally blind from cataract. By a curious accident, he strays one midnight into a strange house, mistaking it for his own, and walks in upon a murder. He hears a scuffle and a woman's shrieks, and bursting into the room, stumbles over the body of a man. His keen sense of hearing informs him that there are three other men in the room, and a moaning woman. As he cannot identify them, the men spare his life, and drug him. Found by the police in a suburb, he is identified and taken home. On recovery, he finds no one to believe in his story. Two years later, the cataract is operated upon and he recovers his sight, when he falls in love with and marries a young girl of extraordinary beauty, Pauline March. She is half English, half Italian; her only living relative being an uncle, Dr. Ceneri,

an Italian physician. After his marriage Vaughn discovers that his bride is mentally weak; that she has no memory, and scarcely any comprehension of what passes. The story then becomes complicated, and full of adventures in Italy and Siberia. Extremely sensational in character, and with little literary merit, the graphic force of this story, the rapidity of its movement, its directness, and its skillful suspension of interest, gave it for a season so extraordinary a vogue that it outsold every other work of fiction of its year.

East Angels, a novel, by Constance Fenimore Woolson, 1888. Its setting is "Gracias-à-Dios, a little town lying half asleep on the southern coast of the United States, under a sky of almost changeless blue." The heroine, Edgarda Thorne, the child of a New England mother, but with Spanish blood in her veins, who has lived all her life in the South, is just ripening into womanhood when the story opens. The plot is concerned chiefly with her love-affairs, men of totally different types being thus brought into juxtaposition. Like the author's other novels, 'East Angels' lacks the romantic and ideal elements, but it is strong in the delineation of everyday character and incident. It is superfluous to say that the workmanship is excellent and the interest well sustained.

Mehalah, by Sabine Baring-Gould, 1880, is a tale of the salt marshes on the east coast of Essex, England, a strange region, where even at the present day, when this story is dated, superstition is rife. Every character in the book is eccentric, the half-mad Mrs. De Witt with her soldier jacket and her odd oaths, Elijah Rebow, the fiery gipsy-beauty Mehalah, or Glory, as she is called. Mehalah loves George De Witt, but quarrels with him about Phoebe Musset. Elijah loves Mehalah, and vows to make her his wife. To do this, he robs her of her savings, burns the house over her head and compels her to seek shelter under his roof with her sick mother. So, among this half-barbarous folk, go on the amenities of life; and the story grows more and more lawless to the end. It is a powerful study of primitive characters, never agreeable, but always absorbing. Its strength is in the skill with which the romancer environs his fierce human

creatures with an equally untamable nature. "Wild, singular, and extraordinary as the conceptions and combinations of the author of 'Mehalah' are, they are almost, if not entirely, removed from the realm of imagination. It is on this fact that their value and their permanence as literature rest. They are bits of human history, studies of eccentric development, scenes from the comedy of unsophisticated life."

Neighbor Jackwood, by J. T. Trowbridge, an anti-slavery novel, was published in 1856, when its author had been turned into an "anti-slavery fanatic," as he called himself, through seeing the fugitive slave Anthony Burns marched from the Boston court-house to a revenue cutter in waiting for him by the President's orders at Long Wharf, and thus returned by the Commonwealth of Massachusetts to his Virginia bondage. "The story finished, I had," says Mr. Trowbridge, "great trouble in naming it. I suppose a score of titles were considered, only to be rejected. At last I settled down upon 'Jackwood,' but felt the need of joining to that name some characteristic phrase or epithet. Thus I was led to think of this Scriptural motto for the title-page: 'A certain woman went down from Jerusalem to Jericho, and fell among thieves;' which suggested the question, 'Who was *neighbor* unto this woman?' and the answer, 'Neighbor Jackwood.' And I had my title." Like his juvenile stories, this novel for grown folks is crowded with incident and dialogue,—homely and true to life in part, and in part melodramatic. The heroine, Camille,—a fugitive "white" slave under the alias "Charlotte Woods,"—is sheltered by the Jackwoods in their Green Mountain farmhouse, and meets thereabouts the hero, Hector Dunbury. Their mutual love, darkened by the dangers and distresses which multiply about the path of the fugitive, and almost thwarted by a passionate and unscrupulous rival for the girl's hand, who knows her secret, is happily crowned at last by marriage, though the husband has to purchase his wife from her Southern master. The story was dramatized and played in Northern theatres with some success; sympathy for the maiden overcoming the prejudice against its abolitionist bearing, and the *mésalliance* of Hector and Camille.

Whip and Spur, by George E. Waring, Jr. This series of interesting personal experiences of the War of the Rebellion was first published in the *Atlantic Monthly*. It was reprinted in book form in 1875. Colonel Waring was attached to the 4th Missouri Cavalry, and the scene of his service was chiefly in Missouri, Arkansas, Mississippi, and Tennessee. While there is very little fighting recorded, other no less interesting features of the War are related without any attempt at dramatic effect. He tells the stories and paints the characters of various horses that he owned, Vix, Ruby, Wellstein, and Max. The two last chapters give a vivid picture of fox-hunting in England. The volume shows that Colonel Waring is as clever in handling the pen as in managing the great problem of cleaning the streets of a great city.

Ginx's Baby, by John Edward Jenkins, is a satire on the English poor-laws and the administration of sectarian charitable associations. Ginx, a navvy, earning twenty shillings a week, with a wife and twelve children, living in two rooms of a crowded tenement in a squalid district of London, despairs of finding enough to feed another mouth, and declares he will drown the thirteenth when it arrives. He is swerved from his purpose by the offer of the "Sisters of Misery" to take charge of the infant, and Ginx's baby becomes an inmate of a Catholic Home. The child is "rescued" from this Home through the efforts of a Protestant society; this society, through dissensions and lack of funds, turns him over to the parish; parochial law requires his return to the parents; and Ginx finally leaves his baby, then grown to boyhood, on the steps of the Reform Club, and flies the country. Ginx's baby grows up a thief, and ends his life by jumping off Vauxhall bridge, at the spot where his father set out to drown him on the day of his birth. 'Ginx's Baby' was published anonymously in London in 1871, speedily ran through many editions, was republished in the United States, and excited warm controversy in the press and even in Parliament. It was followed by satires on other phases of social economy, Mr. Jenkins preserving his anonymity for some time under the signature of "The Author of Ginx's Baby"; but none of

the other works of this author attained such a vogue or exerted such an undoubted influence upon the direction of social reforms.

Chrysal; or, The Adventures of a Guinea, 'containing curious and interesting anecdotes of the most noted persons in every rank of life whose hands it passed through, in America, England, Holland, Germany, and Portugal.' This satirical novel, by Charles Johnstone, an Irishman, was published in 1760. In 'Davis's Olio of Bibliographical and Literary Anecdote,' a key to the characters is presented. The first two volumes of the work were written for the author's amusement. Its popularity induced him to extend it to four volumes.

Chrysal, signifying gold or golden, is the spirit inhabiting a guinea, which passes through many hands, from the prince's to the beggar's. It tells its own story, which is chiefly the adventures of those in whose possession it is for the time being. This curious and now rare work is written in an old-fashioned, ponderous style; and judged by modern standards of melodramatic fiction, is not very readable.

Cycle of Cathay, A, by W. A. P. Martin, 1896. A Chinese cycle, explains the author of this volume, is sixty years, the period covered in the sketches of China here included. Dr. Martin, whom forty-five years of residence qualify to speak with knowledge of that mysterious empire, describes the face of the country, the villages and cities, productions, commerce, language, institutions, beliefs, but above all, the every-day life of the people, and its significance in the general progress of mankind. History is made to explain the present, and the present to throw its light on the future. The tone is, indeed, that of the foreign observer, but an observer who honestly tries to disabuse his mind of Occidental prejudice, and to give an uncolored report. 'A Cycle of Cathay' ranks among the most interesting and valuable of modern books on China.

Kaloolah, a narrative of travel and adventure, by W. S. Mayo, (1849,) purported to be an autobiography of Jonathan Romer. In Africa, where most of the scenes are laid, Jonathan meets Kaloolah, a young slave who belongs to

a mysterious white race inhabiting the interior of Africa. Jonathan purchases her to save her from the horrors of slavery. The two pass through many exciting adventures, finally arriving in Kaloolah's native land, Framazugda, which is said to be located in 32' north latitude, and somewhere between 25° and 30° of east longitude. In this remarkable land, Kaloolah is a princess, of surprising charm both of body and mind, and takes pride in exhibiting to Jonathan the glories of the wondrous city of Killoam, whose unexpected civilization rivals the descriptions of Mr. Rider Haggard's African metropolis. Jonathan determines to renounce America, weds the fair Kaloolah, and becomes a great man in Framazugda. The story is filled with stirring adventure; shipwrecks, pirates, slaves, deserts, enormous reptiles and wild beasts, an endless variety of men and scene, passing rapidly before the eye, while considerable light is cast upon the manners and customs of the peoples whom Romer meets. The whole is couched in dignified language and is pervaded by a spirit of wholesome manliness.

Cabot, John, The Discoverer of North America, and Sebastian, his Son. A Chapter of the Maritime History of England under the Tudors (1496-1557). By Henry Harrisse. (1895.) A work of authority for the earliest history of America; especially valuable for its complete recovery of the true Cabot history, and exposure of the false tradition of things done and honors won by Sebastian, the son, who is proved to have grossly falsified the course of events to make himself a far more important figure than he ever was. He did indeed play no small part in the story after his father; but it not only gave no ground for the claims made by him in connection with the work of the father, but left him discredited by notable want of success. The entire history is admirably dealt with by Harrisse, and the story is one of great interest.

Cape Cod, by Henry D. Thoreau: 1865. Until Thoreau arrived to make acquaintance with its hard yet fascinating personality, Cape Cod remained unknown and almost unseen, though often visited and written about by tourists and students of nature. Something in the asceticism, or the directness, or the amazing keenness, of Thoreau's mind brought him into

sympathetic understanding of the thing he saw, and he interpreted the level stretches of shore with absolute fidelity. In these pages the melancholy land looks as "long, lank, and brown" as it looks lying under the gray autumn sky. Nor does he spare any prosaic detail. The salt wholesomeness of his sea breeze does not wholly overcome the offensive flotsam and jetsam drifted up on the sand; but on the other hand, with the simplest means, he communicates what he feels so fully,—the savage grandeur of the sea, and its evanescent and ever-changing loveliness. In this, as in all his other books, Thoreau rises from the observation of the most familiar and commonplace facts, the comparison of the driest bones of observed data, to the loftiest spiritual speculation, the most poetic interpretation of nature. His accuracy almost convinces the reader that his true field was history or science, until some aerial flight of his fancy seems to show him as a poet lost to the Muse. But whatever his gifts, he was above all, as he shows himself in 'Cape Cod,' Nature's dearest observer, to whom she had given the microscopic eye, the weighing mind, and the interpretative voice.

Our New Alaska; or, The Seward Purchase Vindicated, by Charles Hallock, was published in 1886. In the preface, the author explains that the special object of the book is "to point out the visible resources of that far-off territory, and to assist their laggard development; to indicate to those insufficiently informed the economic value of important industries hitherto almost neglected, which are at once available for immediate profit." In thus considering the industrial and commercial aspects of Alaska, the author does not neglect its natural beauties, nor the peculiarities of the inhabitants and their customs. Because of the variety of his observation, the work is never lacking in interest, and the reader is made to share the pleasure of the traveler in his voyage of discovery.

Eikon Basilike: THE TRUE PORTRAITURE OF HIS SACRED MAJESTIE IN HIS SOLITUDES AND SUFFERINGS, by John Gauden, February 9th, 1649. One of the most worthless yet most effective and famous literary forgeries ever attempted. Its author was a Presbyterian divine, bishop of Ex-

eter and Worcester under Charles II. "It got Parson Gauden a bishopric," Carlyle wrote November 26th, 1840. On Thursday, January 4th, 1649, the change of England from a monarchy to a republic, or commonwealth, had been made by the passage in the Commons House of Parliament of three resolutions: (1) That the people are the original of all just power in the State; (2) That the Commons represent that power; and (3) That their enactments needed no consent of king or peers to have the force of law. On Tuesday, January 30th, between two and three p. m., the execution of Charles I. had taken place. Ten days later, February 9th, there was published with great secrecy, and in very mysterious fashion, the small octavo volume of 269 pages, the title of which is given above. The frontispiece to the volume was an elaborate study in symbols and mottoes, in a picture of the king on his knees in his cell looking for a crown of glory. The twenty-eight chapters purporting to have been written by Charles, and to tell the spiritual side of the later story of his life, each began with a fragment of narrative, or of meditation on some fact of his life, and then gave a prayer suited to the supposed circumstances. Not only was the whole scheme of the book a grotesque fiction, but the execution was cheap, pointless, "vapid falsity and cant," Carlyle said, and a vulgar imitation of the liturgy; yet fifty editions in a year did not meet the demand for it; and it created almost a worship of the dead king. It remains a singular example of what a literary forgery can accomplish.

Headlong Hall, by Thomas Love Peacock. Written in 1815, 'Headlong Hall' is a study of typical English life put into the form of numerous detached conversations, discussions, and descriptions. At first it tells how invitations have been sent to a perfectibilian, a deteriorationist, a statu-quo-ite, and a reverend doctor who had won the squire's fancy by a learned dissertation on the art of stuffing a turkey. There is a graphic picture of the squire at breakfast. After the arrival of the guests they are taken over the grounds, dined, fêted, taken to walk, introduced to the tower, and given a ball. In the interim one of them discovers the skull of Cadwallader and begs possession of it from the old sexton, and being somewhat of a physiologist, follows his discovery with a learned dissertation on the animal man.

The whole story is bright, witty, humorous, devoid of plot, and elaborate in its phrasing. It is engaging as a relic of old English life. Mr. Peacock was born in 1785, and died in 1866. The present is perhaps a little better known than any of his other seven books, though 'Maid Marian,' 'Crotchet Castle,' and 'Nightmare Abbey' are also to be reckoned among standard, if not classical, English literature. The story is distinguished by a display of varied erudition, and is to some extent, like his other books, a satire on well-known characters and fads of the day.

Crotchet Castle, by Thomas Love Peacock, was published in 1831. Richard Garnett, in his recent edition of the book, says of it that it "displays Peacock at his zenith. Standing halfway between 'Headlong Hall' and 'Gryll Grange,' it is equally free from the errors of immaturity and the infirmities of senescence." Like the author's other works, 'Crotchet Castle' is less a novel than a cabinet of human curios which may be examined through the glass of Peacock's clear, cool intellect. It is the collection of a dilettante with a taste for the odd. Yet among these curios are one or two flesh-and-blood characters: Dr. Folliott, a delightful Church-of-England clergyman of the old school, and Miss Susannah Touchandgo, who is very much alive. They are all the guests of Mr. Crotchet of Crotchet Castle. Their doings make only the ghost of a plot. Their sayings are for the delight of Epicureans in literature.

Gryll Grange, by Thomas Love Peacock. The plot of this, as of all of Peacock's novels, is very simple. The heroine is Morgana Gryll, niece and heir-ess of Squire Gryll, who has persistently refused all offers of marriage, of which she has had many. The hero, Algernon Falconer, is a youth of fortune, who lives in a lonely tower in New Forest, attended by seven foster sisters, and with every intention of continuing his singular mode of life. Morgana and Algernon are brought together by the familiar device of an accident to the lady which compels her to spend several days at the tower. A sub-plot of equal simplicity is given in the love-affairs of Lord Curryfin and Alice Niphet. The most interesting character in the book is the Rev. Doctor Opimian, a lover of Greek and madeira, who serves as a mouthpiece for

the author's reactionary views on modern inventions, reforms, education, and competitive examinations. The material side of his character is summed up in his own words, "Whatever happens in this world, never let it spoil your dinner." 'Gryll Grange' was Peacock's last novel, having been published in serial form in 1860.

Ravenshoe, by Henry Kingsley. (1862.) The "House of Ravenshoe" in Stonington, Ireland, is the scene of this novel; and the principal actors are the members of the noble family of Ravenshoe. The plot, remarkable for its complexity, has three stages. Denzel Ravenshoe, a Catholic, marries a Protestant wife. They have two sons, Cuthbert and Charles. Cuthbert is brought up as a Catholic and Charles as a Protestant. This is the cause of enmity on the part of Father Mackworth, a dark, sullen man, the priest of the family, who has friendly relations with Cuthbert alone. James Norton, Denzel's groom, is on intimate terms with his master. He marries Norah, the maid of Lady Ravenshoe. Charles becomes a sunny, lovable man, Cuthbert a reticent bookworm. They have for playmates William and Ellen, the children of Norah. Two women play an important part in the life of the hero, Charles,—Adelaide, very beautiful in form and figure, with little depth, and lovely Mary Corby, who, cast up by shipwreck, is adopted by Norah. Charles becomes engaged to Adelaide. The plot deepens. Father Mackworth proves that Charles is the true son of Norah and James Norton, the illegitimate brother of Denzel; and William, the groom foster-brother, is real heir of Ravenshoe. To add to the grief of Charles, Adelaide elopes with his cousin Lord Welter. Charles flees to London, tries grooming, and then joins the Hussars. Finally he is found in London by a college friend, Marston, with a raving fever upon him. After recovery, Charles returns to Ravenshoe. Father Mackworth again produces evidence that not James Norton, but Denzel is the illegitimate son, and Charles, after all, is true heir to Ravenshoe. The union of Charles and Mary then takes place. The book is written in a flashy manner, and contains many bits of piquant humor.

The characters are all interesting, and have a certain bright originality about them.

Fair Barbarian, A, by Frances Hodgson Burnett, appeared in 1881. Like James's 'Daisy Miller,' it is a study of the American girl in foreign surroundings. Miss Octavia Bassett, of Nevada, aged nineteen, arrives with six trunks full of finery, to visit her aunt, Miss Belinda Bassett, in the English village of Slowbridge. The beautiful American soon sets tongues wagging. All the village young ladies wear gowns of one pattern obsolete elsewhere, and chill propriety reigns. Octavia's diamonds and Paris gowns, her self-possession and frank independence, are frowned upon by the horrified mammas, especially when all the young men gather eagerly about her. Octavia, serenely indifferent to the impression she creates at the tea-drinkings and croquet parties, refuses to be awed even by the autocrat of the place, Lady Theobald. Her ladyship's meek granddaughter is spurred by admiration of the American to unprecedented independence. She has been selected to be Captain Barold's wife, but as he does not care for her, she ventures to accept Mr. Burmestone, upon whom her grandmother frowns. Barold meantime is enslaved by the charming Octavia. But he disapproves of her unconventional ways, and considering it a condescension on his part to ally himself with so obscure a family, he proposes with great reluctance, and is astonished to meet a point-blank refusal. In due time, Octavia's father and her handsome Western lover join her; and after a wedding the like of which had never been witnessed at Slowbridge, she says good-by to her English friends. The story is slight, but the character-sketches are amusing, the contrast of national traits striking, and the whole book very entertaining.

Fingal, by James Macpherson, is an 'Ancient Epic Poem, in Six Books,' which appeared in 1762. The poet being a favorite, 'Fingal' had an immense sale. The sources of the poem are the Ossianic materials founded upon the claim that in the third or fourth century there existed, among the remote mountains and islands of Scotland, a people exhibiting all the high and chivalrous feelings of refined valor, generosity, magnanimity, and virtue. That there should exist among them

fragments of poetic ideas which had been handed down through centuries, was calculated to excite national ardor and interest. The subject of the epic is the invasion of Ireland by Swaran, king of Lochlin, Denmark, during the reign of Cormac II., and its deliverance by the aid of the father of Ossian, King Fingal of Morven, on the northwest coast of Scotland. The poem opens with the overthrow of Cuthullin, general of the Irish forces, and concludes with the return of Swaran to his own land. It is cast in imitation of primitive manners, and is written in a rugged yet artistic style, which comports with its theme. While manifesting sympathy with the gloomy Scottish landscape, the author has presented a warmly colored variety of scenes, at times almost Homeric in their vigorous tones.

Eugene Aram, by Sir Edward Bulwer, 1832, was founded on the career of an English scholar, Eugene Aram, born 1704, executed for the murder of one Clark in 1759. The character of the murderer and the circumstances of his life made the case one of the most interesting from a psychological point of view, in the criminal annals of England. Aram was a scholar of unusual ability, who, self-taught, had acquired a considerable knowledge of languages, and was even credited with certain original discoveries in the domain of philology. Of a mild and refined disposition, his act of murder seemed a complete contradiction of all his habits and ideals of life.

At the suggestion of Godwin, Bulwer made this singular case the basis of his novel 'Eugene Aram.' He so idealized the character as to make of the murderer a romantic hero, whose accomplice in the crime, Houseman, is the actual criminal. He represents Aram as forced, by extreme poverty, into consenting to the deed, but not performing it. From that hour he suffers horrible mental torture. He leaves the scene of the murder and settles in Grassdale, a beautiful pastoral village, where he meets and loves a noble woman, Madeline Lester. She returns his love. Their marriage approaches, when the reappearance of Houseman shatters Aram's hopes forever. By the treachery of this wretch, he is imprisoned, tried, and condemned to death.

'Eugene Aram' is an unusually successful study in fiction of a complex psychological case. At the time of its publication, it caused a great stir in England, many attacks being made upon it on the ground of its false morality. To the present generation its romance is of more interest perhaps than its psychology.

A lkahest, or The House of Claës, The ('La Recherche de l'Absolu'—The Search for the Absolute), is a striking novel by Honoré de Balzac. The scene is laid in the Flemish town of Douai early in the present century; and the tale gives, with all the author's care and richness of detail, a charming representation of Flemish family life. The central character, Balthazar Claës, is a wealthy chemist, whose ancestral name is the most respected and important in the place. His aim, the dream of his life, is to solve the mystery of matter: He would by chemical analysis discover the secret of the absolute. Hence he toils early and late in his private laboratory: everything is given up to the god of science. Gradually the quest becomes a fixed idea, for which money, family, health, sanity, are sacrificed. Claës dies heart-broken and defeated;—a tragic figure, touching in its pathos, having dignity even in its downfall. As foils to him stand his devoted wife and his eldest daughter Marguerite, noble women, the latter one of the finest creations of Balzac's genius. They sympathize sorrowfully yet tenderly with his ideal, and bear with true heroism the misery to which his mad course subjects them. Simple in its plot, the story displays some of the deepest human passions, and is a powerful romance. It belongs to that series of the *Human Comedy* known as 'Philosophical Studies,' and appeared in 1834.

Forty-five Guardsmen, The, by Alexandre Dumas, the most celebrated of French romance writers, is in two volumes, and is the third of a series known as 'The Valois Romances.' The scenes are laid in and about Paris during the autumn and winter of 1585-86, when political events made all France excited and immoral. The vexations of Henri III. and the ambitions of the queen mother, Catherine de' Medici, are vividly set before the reader, so as to hold his unflinching attention. "The Forty-five" are guardsmen led by the brave and

noble soldier Crillon. The story opens on the morning of October 26th, 1585, with a description of a vast assembly of people before the closed gates of Paris, clamoring for admission, to witness the execution of Salcède, a convict murderer. This miscreant is no vulgar assassin, but a captain of good birth, even distantly related to the queen. King Henri III., his queen, Anne, and the queen mother, Catherine de' Medici, have come to witness the execution of the sentence, which is drawing and quartering. Word reaches the King that Salcède, on promise of pardon, will reveal important State secrets. Henri agrees to the condition, and receives a document which, to his disappointment, exonerates the Guises from the charge of conspiracy. The perfidious King orders the execution to take place, and a horrible spectacle ensues. After this dramatic opening incidents and events crowd thick and fast; and the two volumes are taken up with the unraveling of the political plots suggested in the first chapter. The story is one of the most famous of historical romances.

Camille (La Dame Aux Camélias), a novel by Alexandre Dumas the younger, was published in 1848, the celebrated play founded upon it appearing in 1852 at the Vaudeville Theatre in Paris. The popularity of both the novel and the play is owing, perhaps, to the fact that the incidents of the story admit of many interpretations of the character of the heroine. Like other women of her class, she is linked to, is indeed a representative of, the most inexplicable yet most powerful force in human nature. Camille is the portrait of a woman who actually lived in Paris. Dumas had seen her, and relates a love story of which she was the central figure. Like Aspasia, she has a strange immortality. Each reader of the book, like each spectator of the play, gains an impression of Camille that is largely subjective. The elusiveness of the personality, the young ardor that forced Dumas to tell the story straight from the heart, straight to the heart, gives to 'Camille' its fascination.

Literary Movement in France during the Nineteenth Century, by Georges Pellissier. (1889. Authorized English Version, by Anne Garrison Brinton, 1897.) A work which Brunetière pronounced upon its appearance not less the picture than the history, and at the

same time the philosophy, of contemporary French literature. It is without doubt the best history of French achievement in letters during the last hundred years. The list of authors, sixty in number, whose works are used as examples of the literary movement, begins with Rousseau and Diderot, and embraces all the names that are of greatest interest for their relation to developments subsequent to the Revolution. The chief conceptions which have held sway in France, creating schools of literature, are carefully studied; and the examples in writers of various types are pictured with felicitous insight. After the classic period had lasted from the middle of the sixteenth century nearly two hundred and fifty years, Rousseau and Diderot became the precursors of the nineteenth century, its initiators in fact. Then Madame de Staël and Chateaubriand preside at its opening. The founders of Romanticism, modern French literature begins with them. There still lingered a school of pseudo-classicists, and then Victor Hugo brings in the full power of Romanticism. There is a renovation of language and of versification, and a wide development of lyric poetry. The culmination of Romanticism is in the new drama, and again it renews history and criticism, and creates the novel. But half a century brought the decadence of Romanticism; and Realism, essentially prosaic, a fruit of the scientific spirit, succeeded. Its evolution, its effect on poetry and criticism, and its illustration in the novel and the theatre, are carefully traced. M. Pellissier thinks the inevitable return of Idealism already evident, but no sign that this will arrive before the end of the century.

Laokoon. Lessing's 'Laokoon,' written in 1766, marked an epoch in German art-criticism. It derives its title from the celebrated piece of sculpture by the Greek artists Polydor, Agesander, and Athenodor, which is taken as the starting-point for a discussion on the difference between poetry and the plastic arts. The group represents the well-known episode during the siege of Troy, when the Trojan priest, Laokoon, and his two sons, are devoured by snakes as a punishment for having advised against admitting the decoy horse of the Greeks into the town. In this group Laokoon apparently does not scream, but only

sighs painfully. Virgil, who recounted the same episode in his *Æneid*, makes the priest cry out in his agony. Lessing asks why this divergence in treatment between the artist and poet? and answers—because they worked with different materials. The poet could present his hero as screaming, because the heroes of classical antiquity were not above such shows of human weakness. But the artist, in presenting human suffering, was limited by the laws of his art, the highest object of which is beauty; hence he must avoid all those extremes of passion, that, being in their nature transitory, mar the beauty of the features. He can reproduce only *one* moment, whereas the poet has the whole gamut of expression at command. This constitutes the radical difference between poetry and the plastic arts, related though they be in many ways. The plastic arts deal with *space*, and have for their proper objects bodies with their visible attributes; they may, however, suggest these bodies as being in action. Poetry deals with *time*, and has for its proper objects a succession of events or actions; at the same time it may suggest the description of bodies. Homer already knew this principle, for in describing the shield of Achilles he invites us to be present at its making. In like manner we know what Agamemnon wore by watching him dress. All descriptive poetry and allegorical painting is hereby ruled out of court. There is yet another difference. The plastic arts in their highest development treat only of beauty. Poetry, not being confined to the passing moment, has at its disposal the whole of nature. It treats not only of what is beautiful or agreeable, but also of what is ugly and terrible.

These principles, developed by Lessing in his small treatise, came like a revelation to the German mind. Goethe thus described the effect: "We heartily welcomed the light which that fine thinker brought down to us out of dark clouds. Illumined as by lightning we saw all the consequences of that glorious thought which made clear the difference between the plastic and the poetic arts. All the current criticism was thrown aside as a worn-out coat."

Hermann and Dorothea, by Johann Wolfgang Goethe, is a German idyllic pastoral of about 2,000 hexameter

lines. The scene is the broad Rhine-plain, and the time the poet's own. This poem, considered the finest specimen of Goethe's narrative verse, was published in 1797, during the period of the author's inspiring friendship with Schiller. The sweet bucolic narrative describes how the host of the Golden Lion and his "sensible wife" have sent their stalwart and dutiful son, Hermann, to minister to the wants of a band of exiles, who are journeying from their homes, burned by the ravages of war. Among the exiles Hermann meets, and immediately loves, Dorothea. How this buxom Teutonic maiden of excellent good sense is wooed and won, taking a daughter's place in the cheerful hostelry, is told with charming simplicity. The poem is instinct with the breath of mystic scenes, and the characters are as minutely drawn as in the great national epics.

Guzman de Alfarache, by Mateo Alemán. This romance, dealing with the lives and adventures of *pícaros* or rogues, contains more varied and highly colored pictures of thieves, beggars, and outlaws than any other work in this peculiar department of Spanish literature. It is divided into two parts, of which the first was published in 1599, the second in 1605. Guzman relates his own life from his birth up to the moment when his crimes consign him to the galleys. When a mere boy, he runs away from his mother after his father's death; goes to Madrid, where he is by turns scullion, cook, and errand boy; escapes to Toledo with some money intrusted to him, and sets up as a fine gentleman. After wasting all his money in profligacy he enlists, is sent to Italy, and quickly becomes the associate of cut-purses and vagabonds of every description. He is a versatile rascal, and feels equally at home among beggars and in the palace of a Roman cardinal, who takes an interest in him and makes him his page. But his natural depravity does not allow him to hold this position long; and he returns to Spain, where he eventually becomes a lackey in the French ambassador's household. The adventures he meets with there form the closing chapters of the story. The work was immensely popular, ran through several editions, and was translated into French and English immediately after its appearance. The episodes and long philo-

sophical digressions, which now seem tedious and foreign to the action, were then greatly admired. Ben Jonson, in his poem prefixed to Mabbe's translation, describes the hero as "The Spanish Proteus . . . formed with the world's wit." Though inferior to Mendoza's 'Lazarillo' in grace and vivacity, this romance enables us to get a clear idea of certain aspects of society in the Spain and Italy of the sixteenth century, notwithstanding the exaggeration and excess of color in its descriptions. The French translation by Le Sage omits the digressions and philosophical reflections of the original, to which it is far superior.

Bible in Spain, The, by George Borrow, was published in 1843. It is an account of the author's five-years' residence in Spain as an agent of the English Bible Society. In the preface he thus explains his book:—

"Many things, it is true, will be found in the following volumes, which have little connection with religion or religious enterprise; I offer, however, no apology for introducing them. I was, as I may say, from first to last adrift in Spain, the land of old renown, the land of wonder and mystery, with better opportunities of becoming acquainted with its strange secrets and peculiarities than perhaps ever yet were afforded to any individual, certainly to a foreigner; and if in many instances I have introduced scenes and characters perhaps unprecedented in a work of this description, I have only to observe that during my sojourn in Spain I was so unavoidably mixed up with such, that I could scarcely have given a faithful narrative of what befell me had I not brought them forward in the manner I have done."

'The Bible in Spain' is therefore a fascinating story of adventure and picturesque life in a land where, to the writer at least, the unusual predominates. As a reviewer wrote of the book at the time of its publication, 'We are frequently reminded of Gil Blas in the narratives of this pious, single-hearted man.' Borrow's work is unique in the annals of missionary literature.

Shakespeare's Plays. LOVE'S LABOUR'S LOST is Shakespeare's first dramatic production, written about 1588 or '89, and has all the marks of immature style; yet its repartees and witticisms give it a sprightly cast, and its

constant good-humor and good-nature make it readable. The plot, as far as is known, is Shakespeare's own. There is an air of unreality about it, as if all the characters had eaten of the insane root, or were at least light-headed with champagne. Incessant are their quick venues of wit,—“snip, snap, quick, and home.” In a nutshell, the play is a satire of utopias, of all thwarting of natural instincts. Ferdinand, King of Navarre, and his three associate lords, Biron, Dumain, and Longaville, have taken oath to form themselves into a kind of monastic academy for study. They swear to fast, to eat but one meal a day, and for three years not to look on the face of woman; all of which “is flat treason against the kingly state of youth.” But, alas! the King had forgotten that he was about to see the Princess of France and three of her ladies, come on a matter of State business. However, he will not admit them into his palace, but has pavilions pitched in the park. At the first glance all four men fall violently in love, each with one of the ladies,—the king with the princess, Biron with Rosaline, etc.: Cupid has thumped them all “with his bird-bolt under the left pap.” They write sentimental verses, and while reading them aloud in the park, all find each other out, each assuming a stern severity with the perjured ones until he himself is detected. One of the humorous characters is Don Adriano de Armado, “who draweth out the thread of his verbosity finer than the staple of his argument.” In him, and in the preposterous pedant Holofernes, and the curate Sir Nathaniel, the poet satirizes the euphuistic affectations of the time,—the taffeta phrases, three-piled hyperboles, and foreign language scraps, ever on the tongues of these fashionable dudes. The “pathetical nit,” Moth, is Armado's page, a keen-witted rogueling. Dull is a constable of “twice-sodden simplicity,” and Costard the witty clown. Rosaline is the Beatrice of the comedy, brilliant and caustic in her wit. Boyet is an old courtier who serves as a kind of usher or male lady's-maid to the princess and her retinue. The loves of the *noblesse* are parodied in those of Costard and of the country wench Jaquenetta. The gentlemen devise, to entertain the ladies, a Muscovite masque and a play by the clown and pedants. The ladies get wind of the

masque, and, being masked themselves, guy the Muscovites who go off “all dry-beaten with pure scoff”; Rosaline suggests that maybe they are sea-sick with coming from Muscovy. The burlesque play tallies that in ‘*Midsummer Night's Dream*,’ the great folk making satirical remarks on the clown's performances. Costard is cast for Pompey the Huge, and it transpires that the Don has no shirt on when he challenges Costard to a duel. While the fun is at its height comes word that sobers all: the princess's father is dead. As a test of their love the princess and Rosaline impose a year's severe penance on their lovers, and if their love proves true, promise to have them; and so do the other ladies promise to their wooers. Thus love's labor is, for the present, lost. The comedy ends with two fine lyrics,—the cuckoo song (‘*Spring*’), and the ‘*Tu-whit, tu-whoo*’ song of the owl (‘*Winter*’).

TWO GENTLEMEN OF VERONA, one of Shakespeare's earliest and least attractive comedies, for the plot of which he was slightly indebted to Bandello, to Sidney's ‘*Arcadia*,’ and to Montemayor's ‘*Diana Enamorada*.’ The scene is laid alternately in Verona and in Milan. The noble Valentine of Verona remarks to his friend Proteus that “home-keeping youths have ever homely wits”; hence he will travel to Milan, with his servant Speed. Proteus, a mean-souled, treacherous, fickle young sprig, is in love with Julia, or thinks he is. His servant's name is Launce, a droll fellow who is as rich in humor as Launcelot Gobbo of the ‘*Merchant of Venice*.’ Julia is the heroine of the piece; a pretty, faithful girl. Proteus soon posts after Valentine to Milan, and at once forgets Julia and falls “over boots in love” with Silvia. Julia also goes to Milan, disguised as a boy, and takes service with Proteus. The latter treacherously betrayed Valentine's plan of elopement with Silvia to the duke her father, who met Valentine, pulled the rope ladder from under his cloak, and then banished him. As in the play of ‘*As You Like It*,’ all the parties finally meet in the forest, where Valentine has been chosen leader by a band of respectable outlaws. Julia confesses her identity; Valentine, with a maudlin, milk-sop charity, not only forgives Proteus (whom he has just overheard avowing to Silvia that he will

outrage her if he cannot get her love), but, on Proteus repenting, actually offers to give up Silvia to him. But Julia swoons, and Proteus's love for her returns. A double marriage ends this buddled-up finale. Launce affines with Touchstone, Grumio, Autolycus, and the Dromios. He is irresistibly funny in the enumeration of his milkmaid's "points," and in the scenes with his dog Crab. This cruel-hearted cur, when all at home were weeping over Launce's departure, and the very cat was wringing her hands, shed not a tear; and when, in Madam Silvia's dining-room, he stole a chicken-leg from the trencher and misbehaved in an unmentionable manner, Launce manfully took a whipping for him. Nay, he stood on the pillory for geese he had killed, and stood in the stocks for puddings he had stolen. Crab enjoys the honor of being the only dog that sat to Shakespeare for his portrait, although others are mentioned in his works.

THE COMEDY OF ERRORS, by its irresistibly laughable plot (and it is all plot), is perennially popular. It is the shortest of the plays, and one of the very earliest written. The main story is from the 'Menæchmi' of Plautus. The Syracusans and the men of Ephesus have mutually decreed death to a citizen of one city caught in the other, unless he can pay a heavy ransom. Ægeon of Syracuse is doomed to death by the Duke of Ephesus. He tells the duke his story,—how at Epidamnus many years ago his wife had borne male twins, and at the same hour a meaner woman near by had also twin boys; how he had bought and brought up the latter; and how he and his wife had become separated by shipwreck, she with one of each pair of twins and he with one of each; and how five years ago his boy and servant had set out in search of their twin brothers, and he himself was now searching them and his wife. Of these twins, one Antipholus and one Dromio live in Ephesus as master and servant respectively, the former being married to Adriana, whose sister Luciana dwells with her. By chance the Syracusan Antipholus and his Dromio are at this time in Ephesus. The mother Æmilia is abbess of a priory in the town. Through a labyrinth of errors they all finally discover each other. Antipholus of Syracuse

sends his Dromio to the inn with a bag of gold, and presently meets Dromio of Ephesus, who mistaking him, urges him to come at once to dinner: his wife and sister are waiting. In no mood for joking, he beats his supposed servant. The other Dromio also gets a beating for denying that he had just talked about dinner and wife. In the mean time, Adriana and her sister meet the Syracusans on the street, and amaze them by their reproaches. As in a dream the men follow them home, and Dromio of Syracuse is bid keep the door. Now comes home the rightful owner with guests, and knocks in vain for admittance. So he goes off in a rage to an inn to dine. At his home the coil thickens. There Antipholus of Syracuse makes love to Luciana, and down-stairs the amazed Dromio of Syracuse flies from the greasy kitchen wench who claims him as her own. Master and man finally resolve to set sail at once from this place of enchantment. After a great many more laughable puzzles and *contretemps*, comes Adriana, with a conjurer—Doctor Pinch—and others, who bind her husband and servant as madmen and send them away. Presently enter the bewildered Syracusans with drawn swords, and away flies Adriana, crying, "They are loose again!" The Syracusans take refuge in the abbey. Along comes the duke leading Ægeon to execution. Meantime the real husband and slave have really broken loose, bound Doctor Pinch, singed off his beard, and nicked his hair with scissors. At last both pairs of twins meet face to face, and Ægeon and Æmilia solve all puzzles.

ROMEO AND JULIET was first published in 1597. The plot was taken from a poem by Arthur Brooke, and from the prose story in Paynter's 'Palace of Pleasure.' The comical underplot of the servants of Capulet *vs.* those of Montagu; the fatal duels, the deaths of Mercutio and Tybalt; the ball where Romeo, a Montagu, falls in love with Juliet; the impassioned love-scenes in the orchard; the encounter of the Nurse and Peter with the mocking gallants; the meetings at Friar Lawrence's cell, and the marriage of Juliet there; Romeo's banishment; the attempt to force Juliet to marry the County Paris; the Friar's device of the sleeping-potion; the night scene at the tomb, Romeo first unwillingly killing Paris and

then taking poison; the waking of Juliet, who stabs herself by her husband's body; the reconciliation of the rival families,—such are the incidents in this old Italian story, which has touched the hearts of men now for six hundred years. It is the drama of youth, "the first bewildered stammering interview of the heart," with the delicious passion, pure as dew, of first love, but love thwarted by fate and death. Sampson bites his thumb at a Montagu; Tybalt and Mercutio fall. Friar John is delayed; Romeo and Juliet die. Such is the irony of destiny. The mediæval manners at once fierce and polished,—Benvenuto limns them. We are in the warm south: the dense gray dew on leaf and grass at morn, the cicada's song, the nightingale, the half-closed flower-cups, the drifting perfume of the orange blossom, stars burning dilated in the blue vault. Then the deep melancholy of the story. And yet there is a kind of triumph in the death of the lovers: for in four or five days they had lived an eternity; death made them immortal. On fire, both, with impatience, in vain the Friar warns them that violent delights have violent ends. Blinded by love, they only half note the prescience of their own souls. 'Twas written in the stars that Romeo was to be unlucky: at the supper he makes a mortal enemy; his interference in a duel gets Mercutio killed; his overhaste to poison himself leads on to Juliet's death. As for the garrulous old Nurse, foul-mouthed and tantalizing, she is too close to nature not to be a portrait from life; her advice to "marry Paris" reveals the full depth of her banality. Old Capulet is an Italian Squire Western, a chough of lands and houses, who treats this exquisite daughter just as the Squire treats Sophia. Mercutio is everybody's favorite: the gallant loyal gentleman, of infinite teeming fancy, in all his raillery not an unkind word, brave as a lion, tender-hearted as a girl, his quips and sparkles of wit ceasing not even when his eyes are glazing in death.

HENRY VI., PARTS i., ii., iii. Of the eight closely linked Shakespeare historical plays, these three are the last but one. The eight cover nearly all of the fifteenth century in this order: 'Richard II.'; 'Henry IV.' Parts i. and ii.; 'Henry V.'; 'Henry VI.' (three parts); and 'Richard III.'—Henry IV.

grasped the crown from Richard II., the rightful owner, and became the founder of the house of Lancaster. About 1455 began the Wars of the Roses. (The Lancastrians wore as a badge the white rose, the Yorkists the red; Shakespeare gives the origin of the custom in Henry VI., Part i., Act ii., Scene 4, adherents of each party chancing in the Temple Garden, London, to pluck each a rose of this color or that as symbol of his adherency.) In 1485 the Lancastrian Henry VII., the conqueror of Richard III., ended these disastrous wars, and reconciled the rival houses by marriage with Elizabeth of York. The three parts of 'Henry VI.' like 'Richard II.' present a picture of a king too weak-willed to properly defend the dignity of the throne. They are reeking with blood and echoing with the clash of arms. They are sensationally and bombastically written, and such parts of them as are by Shakespeare are known to be his earliest work. In Part i. the scene lies chiefly in France, where the brave Talbot and Exeter and the savage York and Warwick are fighting the French. Joan of Arc is here represented by the poet (who only followed English chronicle and tradition) as a charlatan, a witch, and a strumpet. The picture is an absurd caricature of the truth. In Part ii., the leading character is Margaret, whom the Duke of Suffolk has brought over from France and married to the weak and nerveless poltroon King Henry VI., but is himself her guilty lover. He and Buckingham and Margaret conspire successfully against the life of the Protector, Duke Humphrey, and Suffolk is killed during the rebellion of Jack Cade,—an uprising of the people which the play merely burlesques. Part iii. is taken up with the horrible murders done by fiendish Gloster (afterward Richard III.), the defeat and imprisonment of Henry VI. and his assassination in prison by Gloster, and the seating of Gloster's brother Edward (IV.) on the throne. The brothers, including Clarence, stab Queen Margaret's son and imprison her. She appears again as a subordinate character in 'Richard III.' In 1476 she renounced her claim to the throne and returned to the Continent.

RICHARD III., the last of a closely linked group of historical tragedies. (See 'Henry VI.') Still a popular play

on the boards; Edwin Booth as Richard will long be remembered. As the drama opens, Clarence, the brother of Richard (or Gloster as he is called) is being led away to the Tower, where, through Gloster's intrigues, he is soon murdered on a royal warrant. The dream of Clarence is a famous passage,—how he thought Richard drowned him at sea; and in hell the shade of Prince Edward, whom he himself had helped to assassinate at Tewkesbury, wandered by, its bright hair dabbled in blood, and crying:—

"Clarence is come; false, fleeting, perjured Clarence."

Gloster also imprisons the son of Clarence, and meanly matches Clarence's daughter. The Prince Edward mentioned was son of the gentle Henry VI., whom Richard stabbed in the Tower. This hunch-backed devil next had the effrontery to woo to wife Anne, widow of the Edward he had slain. She had not a moment's happiness with him, and deserved none. He soon killed her, and announced his intention of seeking the hand of Elizabeth, his niece, after having hired one Tyrrel to murder her brothers, the tender young princes, sons of Edward IV., in the Tower. Tyrrel employed two hardened villains to smother these pretty boys; and even the murderers wept as they told how they lay asleep, "girdling one another within their innocent alabaster arms," a prayer-book on their pillow, and their red lips almost touching. The savage boar also stained himself with the blood of Lord Hastings, of the brother and son of Edward IV.'s widow, and of Buckingham, who, almost as remorseless as himself, had helped him to the crown, but fell from him when he asked him to murder the young princes. At length at Bosworth Field the monster met his match in the person of Richmond, afterward Henry VII. On the night before the battle, the poet represents each leader as visited by dreams,—Richmond seeing pass before him the ghosts of all whom Richard has murdered, who encourage him and bid him be conqueror on the morrow; and Richard seeing the same ghosts pass menacingly by him, bidding him despair and promising to sit heavy on his soul on the day of battle. He awakes, cold drops of sweat standing on his brow; the lights burn blue in his

tent: "Is there a murderer here? No. Yes, I am: then fly. What, from myself?" Day breaks; the battle is joined; Richard fights with fury, and his horse is killed under him: "A horse! a horse! my kingdom for a horse!" But soon brave Richmond has him down, crying, "The day is ours: the bloody dog is dead."

The story of Richard III. reads more like that of an Oriental or African despot than that of an English monarch.

TITUS ANDRONICUS.—A most repulsive drama of bloodshed and unnatural crimes, not written by Shakespeare, but probably touched up for the stage by him when a young man. It is included in the original Folio Edition of 1623. No one who has once sipped on its horrors will care to read it again. Here is a specimen of them: Titus Andronicus, a Roman noble, in revenge for the ravishing of his daughter Lavinia and the cutting off of her hands and tongue, cuts the throats of the two ravishers, while his daughter holds between the stumps of her arms a basin to catch the blood. The father then makes a paste of the ground bones and blood of the slain men, and in that paste bakes their two heads, and serving them up at a feast, causes their mother to eat of the dish. Iago seems a gentleman beside the hellish Moor, Aaron, of this blood-soaked tragedy.

THE MERCHANT OF VENICE is a drama of Shakespeare's middle period (1594). The story of the bond and that of the caskets are both found in the old *Gesta Romanorum*, but the poet used especially Fiorentino's '*Il Pecorone*' (Milan, 1558). An atmosphere of high breeding and noble manners enwraps this most popular of Shakespeare's plays. The merchant Antonio is the ideal friend, his magnificent generosity a foil against which Shylock's avarice glows with a more baleful lustre. Shylock has long hated him, both for personal insults and for lending money gratis. Now, some twenty and odd miles away, at Belmont, lives Portia, with her golden hair and golden ducats; and Bassanio asks his friend Antonio for a loan, that he may go that way a-wooing. Antonio seeks the money of Shylock, who bethinks him now of a possible revenge. He offers three thousand ducats gratis for three months, if Antonio will seal to a merry bond pledging that if he shall fail his

day of payment, the Jew may cut from his breast, nearest the heart, a pound of flesh. Antonio expects ships home a month before the day, and sighs. While Shylock is feeding at the Christian's expense, Lorenzo runs away with sweet Jessica, his dark-eyed daughter, and sundry bags of ducats and jewels. Bassanio is off to Belmont. Portia is to be won by him who, out of three caskets, —of gold, silver, and lead, respectively,— shall choose that containing her portrait. Bassanio makes the right choice. But at once comes word that blanches his cheeks: word of Antonio's ships are reported lost at sea; his day of payment has passed, and Shylock clamors for his dreadful forfeit. Bassanio, and his follower Gratiano, only tarry to be married, the one to Portia, and the other to her maid Nerissa; and then, with money furnished by Portia, they speed away toward Venice. Portia follows, disguised as a young doctor-at-law, and Nerissa as her clerk. Arrived in Venice, they are ushered into court, where Shylock, fell as a famished tiger, is snapping out fierce calls for justice and his pound of flesh, Antonio pale and hopeless, and Bassanio in vain offering him thrice the value of his bond. Portia, too, in vain pleads with him for mercy. Well, says Portia, the law must take its course. Then, "A Daniel come to judgment!" cries the Jew; "Come, prepare, prepare." Stop, says the young doctor, your bond gives you flesh, but no blood; if you shed one drop of blood you die, and your lands and goods are confiscate to the State. The Jew cringes, and offers to accept Bassanio's offer of thrice the value of the bond in cash; but learns that for plotting against the life of a citizen of Venice all his property is forfeited, half to Antonio and half to the State. As the play closes, the little band of friends are grouped on Portia's lawn in the moonlight, under the vast blue dome of stars. The poet, however, excites our pity for the baited Jew.

KING JOHN, a drama, the source of which is an older play published in 1591. The date of the action is 1200 A.D. John is on the throne of England, but without right; his brother, Richard the Lion-Hearted, had made his nephew Arthur of Bretagne his heir. Arthur is a pure and amiable lad of fourteen, the pride and hope of his mother Constance. The maternal affec-

tion and the sorrows of this lady form a central feature of the drama. Arthur's father Geoffrey has long been dead, but his mother has enlisted in his behalf the kings of Austria and of France. Their forces engage King John's army under the walls of Angiers. While the day is still undecided, peace is made, and a match formed between Lewis, dauphin of France, and John's niece Blanche. The young couple are scarcely married when the pope's legate causes the league to be broken. The armies again clash in arms, and John is victorious, and carries off Prince Arthur to England, where he is confined in a castle and confided to one Hubert. John secretly gives a written warrant to Hubert to put him to death. The scene in which the executioners appear with red-hot irons to put out the boy's eyes, and his innocent and affectionate prattle with Hubert, reminding him how he had watched by him when ill, is one of the most famous and pathetic in all the Shakespearian historical dramas. Hubert relents; but the frightened boy disguises himself as a sailor lad, and leaping down from the walls of the castle, is killed. Many of the powerful lords of England are so infuriated by this pitiful event (virtually a murder, and really thought to be such by them), that they join the Dauphin, who has landed to claim England's crown in the name of his wife. King John meets him on the battle-field, but is taken ill, and forced to retire to Swinstead Abbey. He has been poisoned by a monk, and dies in the orchard of the abbey in great agony. His right-hand man in his wars and in counsel has been a bastard son of Richard I., by Lady Faulconbridge. The bastard figures conspicuously in the play as braggart and ranter; yet he is withal brave and patriotic to the last. Lewis, the dauphin, it should be said, makes peace and retires to France.

MIDSUMMER NIGHT'S DREAM was written previous to 1598; the poet drawing for materials on Plutarch, Ovid, and Chaucer. The roguish sprite Puck, or Robin Goodfellow, is a sort of half-brother of Ariel, and obeys Oberon as Ariel obeys Prospero. The theme of this joyous comedy is love and marriage. Duke Theseus is about to wed the fair Hippolyta. Lysander is in love with Hermia, and so is Demetrius; though

in the end, Demetrius, by the aid of Oberon, is led back to his first love Helena. The scene lies chiefly in the enchanted wood near the duke's palace in Athens. In this wood Lysander and Hermia, and Demetrius and Helena, wander all night and meet with strange adventures at the hands of Puck and the tiny fairies of Queen Titania's train. Like her namesake in 'All's Well,' Helena is here the wooer: "Apollo flies and Daphne leads the chase." Oberon pities her, and sprinkling the juice of the magic flower love-in-idleness in Demetrius's eyes, restores his love for her; but not before Puck, by a mistake in anointing the wrong man's eyes, has caused a train of woes and perplexities to attend the footsteps of the wandering lovers. Puck, for fun, claps an ass's head on to weaver Bottom's shoulders, who thereupon calls for oats and a bottle of hay. By the same flower juice, sprinkled in her eyes, Oberon leads Titania to dote on Bottom, whose hairy head she has garlanded with flowers, and stuck musk roses behind his ears. Everybody seems to dream: Titania, in her bower carpeted with violets and canopied with honeysuckle and sweet-briar, dreamed she was enamored of an ass, and Bottom dared not say aloud what he dreamed he was; while in the fresh morning the lovers felt the fumes of the sleepy enchantment still about them.

But we must introduce the immortal players of 'Pyramus and Thisbe.' Bottom is a first cousin of Dogberry, his drollery the richer for being partly self-conscious. With good strings to their beards and new ribbons for their pumps, he and his men meet at the palace, "on the duke's wedding-day at night." Snout presents Wall; in one hand he holds some lime, some plaster and a stone, and with the open fingers of the other makes a cranny through which the lovers whisper. A fellow with lantern and thorn-bush stands for Moon. The actors kindly and in detail explain to the audience what each one personates; and the lion bids them not to be afraid, for he is only Snug the joiner, who roars extempore. The master of the revels laughs at the delicious humor till the tears run down his cheeks (and you don't wonder), and the lords and ladies keep up the fun by a running fire of witticisms when they can keep their faces straight. Theseus is an idealized

English gentleman, large-molded, gracious, and wise. His greatness is shown in his genuine kindness to the poor players in their attempt to please him.

RICHARD II. (Compare 'Henry VI.') This drama (based on Holinshed's 'Chronicle') tells the story of the supplanting, on the throne of England, of the handsome and sweet-natured, but weak-willed Richard II., by the politic Bolingbroke (Henry IV.). The land is impoverished by Richard's extravagances. He is surrounded by flatterers and boon companions (Bushy, Bagot, and Green), and has lost the good-will of his people. The central idea of 'Richard II.' is that the kingly office cannot be maintained without strength of brain and hand. Old John of Gaunt (or Ghent) is loyal to Richard; but on his death-bed sermons him severely, and dying, prophesies of England,—"this seat of Mars,"

"This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world."

Richard lets him talk; but no sooner is the breath out of his body than he seizes all his movable or personal wealth and that of his banished son Bolingbroke, to get money for his Irish wars. This step costs Richard his throne. While absent in Ireland Bolingbroke lands with a French force, to regain his property and legal rights as a nobleman and open the purple testament of bleeding war. The country rises to welcome him. Even a force in Wales, tired of waiting for Richard, who was detained by contrary winds, disperses just a day before he landed. Entirely destitute of troops, he humbly submits, and in London a little later gives up his crown to Henry IV. Richard is imprisoned at Pomfret Castle. Here, one day, he is visited by a man who was formerly a poor groom of his stable, and who tells him how it irked him to see his roan Barbary with Bolingbroke on his back on coronation day, stepping along as if proud of his new master. Just then one Exton appears, in obedience to a hint from Henry IV., with men armed to kill. Richard at last (but too late) shows a manly spirit; and snatching a weapon from one of the assassins, kills him and then another, but is at once struck dead by Exton. Henry IV. lamented this bloody deed to the day of

in this sequel. Dame Quickly appears, with officers Snare and Fang, to arrest Falstaff, who has put all her substance into that great belly of his. In Part i. we found him already in her debt: for one thing, she had bought him a dozen of shirts to his back. Further, sitting in the Dolphin chamber by a sea-coal fire, had he not sworn upon a parcel-gilt goblet to marry her? But the merry old villain deludes her still more, and she now pawns her plate and tapestry for him. Now enter Prince Hal and Poins from the wars, and ribald and coarse are the scenes unveiled. Dame Quickly has deteriorated: in the last act of this play she is shown being dragged to prison with Doll Tearsheet, to answer the death of a man at her inn. The accounts of the trull Doll, and her billingsgate talk with Pistol, are too unsavory to be entirely pleasant reading; and one gladly turns from the atmosphere of the slums to the fresh country air of Gloucestershire, where, at Justice Shallow's manse, Falstaff is "pricking down" his new recruits,—Mouldy, Feeble, Wart, etc. Shallow is like a forked radish with a beard carved on it, or a man made out of a cheese-paring. He is given to telling big stories about what a wild rake he was at Clement's Inn in his youth. Sir John swindles the poor fellow out of a thousand pounds. But listen to Shallow: "Let me see, Davy; let me see, Davy; let me see." "Sow the headland with red wheat, Davy;" "Let the smith's note for shoeing and plough-irons be cast and paid." "Nay, Sir John, you shall see my orchard, where, in an arbor, we shall eat a last year's pippin and so forth." Amid right merry chaffing and drinking enters Pistol with news of the crowning of Henry V. "Away, Bardolph! saddle my horse; we'll ride all night; boot, boot, Master Shallow, I know the King is sick for me," shouts old Jack. Alas for his hopes! he and his companions are banished the new King's presence, although provided with the means to live.

MERRY WIVES OF WINDSOR (printed 1602) is a play written at the request of Queen Elizabeth, who wanted to see Falstaff in love. With its air of village domesticity and out-o'-doorness is united the quintessential spirit of fun and wag-gery. Its gay humor never fails, and its readers always wish it five times as

long as it is. The figures on this rich old tapestry resolve themselves, on inspection, into groups: The jolly ranter and bottle-rinser, mine host of the Garter Inn, with Sir John Falstaff and his men, Bardolph, Nym, and Pistol; the merry wives, Mrs. Ford and Mrs. Page, and their families; then Shallow (the country justice), with his cousin of the "wee little face and little yellow beard" (Slender), and the latter's man Simple; further Dr. Caius, the French physician, who speaks broken English, as does Parson Hugh Evans, the Welshman; lastly Dame Quickly (the doctor's housekeeper), and Master Fenton, in love with sweet Anne Page. Shallow has a grievance against Sir John for killing his deer; and Slender has matter in his head against him, for Sir John broke it. But Falstaff and his men out-face the two cheese-parings, and they forget their "pribbles and prabbles" in the parson's scheme of marrying Slender to Anne Page. But the irascible doctor has looked that way too, and sends a "shallenge" to Evans. Mine host fools them both by sending each to a separate place for the duel. They make friends, and avenge themselves on the Boniface by getting his horses run off with. Falstaff sends identically worded love-letters to Mrs. Ford and Mrs. Page, hoping to replenish his purse from their husbands' gold. But Pistol and Nym, in revenge for dismissal, peach to said husbands. The jealous Ford visits Falstaff under the name of Brook, and offers him a bag of gold if he will seduce Mrs. Ford for him. Jack assures him that he has an appointment with her that very day. And so he has. But the two wives punish him badly, and he gets nothing from them but a cast out of a buck-basket into a dirty ditch, and a sound beating from Ford. The midnight scene in Windsor Park, where Falstaff, disguised as Herne the Hunter, with stag-horns on his head, is guyed by the wives and their husbands and pinched and burned by the fairies' tapers, is most amusing. During the fairies' song Fenton steals away Anne Page and marries her. The doctor, by previous arrangement with mother Ford, leads away a fairy in green to a priest, only to discover that he has married a boy. And Slender barely escapes the same fate; for he leads off to Eton Church another "great lubberly boy," dressed in white as

agreed with Mr. Page. Anne has given her the slip to both father and mother, having promised her father to wear white for Slender and her mother to dress in green for the doctor. But she dressed boy substitutes in white and green, and fooled them all.

KING HENRY V. is the last of Shakespeare's ten great war dramas. It was first printed in 1600, the materials being derived from Holinshed and the old play on the same subject. Henry IV. is dead, and bluff King Hal is showing himself to be every inch a king. His claim to the crown of France is solemnly sanctioned. The Dauphin has sent him his merry mock of tennis balls, and got his stern answer. The traitors—Cambridge, Scroop, and Grey—have been sent to their death. The choice youth of England (and some riff-raff, too, such as Bardolph, Nym, and Pistol) have embarked at Southampton, and the threaden sails have drawn the huge bottoms through the sea to France. The third act opens in the very heat of an attack upon the walls of the seaport of Harfleur, and King Henry is urging on his men in that impassioned speech—"Once more unto the breach, dear friends"—which thrills the heart like a slogan in battle. We also catch glimpses of the army in Picardy, and finally see it on the eve of Agincourt. The night is rainy and dark, the hostile camps are closely joined. King Henry, cheerful and strong, goes disguised through his camp, and finds that whatever the issue of the war may be, he is expected to bear all the responsibility. A private soldier—Williams—impeaches the King's good faith, and the disguised Henry accepts his glove as a gauge and challenge for the morrow. Day dawns, the fight is on, the dogged English win the day. Then, as a relief to his nerves, Henry has his bit of fun with Williams, who has sworn to box the ear of the man caught wearing the mate of his glove. The wooing by King Henry of Kate, the French King's daughter, ends the play. But all through the drama runs also a comic vein. The humorous characters are Pistol,—now married to Nell Quickly,—Bardolph, Nym, and Fluellen. Falstaff, his heart "fractured and corroborate" by the King's casting of him off, and babbling o' green fields, has "gone to Arthur's bosom." His followers are off for the wars. At Har-

fleur, Bardolph, of the purple and buckled nose, cries, "On to the breach!" very valorously, but is soon hanged for robbing a church. Le grand Capitaine Pistol so awes a poor Johnny Crapaud of a prisoner that he offers him two hundred crowns in ransom. Pistol fires off some stinging bullets of wit at the Saint Tavy's day leek in the cap of Fluellen, who presently makes him eat a leek, giving him the cudgel over the head for sauce. The blackguard hies him home to London to swear he got his scalp wound in the wars.

MUCH ADO ABOUT NOTHING was first published in 1600. The mere skeleton of the serious portions of the drama he took from Bandello, through Belleforest's translation; the comic scenes are all his own. In the portrayal of Beatrice, Benedick, and Dogberry, he lavishes all his skill. The constable Dogberry is hit off to the life, with his irresistibly funny malapropisms. He is a lovable old heart-of-gold, who is always taking off his hat to himself and his office, and absurdly pardons every crime except the calling of himself an ass. The scene is laid in Messina. Benedick is just home from the wars. He and Beatrice have had some sparring matches before, and thick and fast now fly the tart and merry witticisms between them,—she "the sauciest, most piquant madcap girl that Shakespeare ever drew," yet genuinely sympathetic; he a genial wit who tempts fate by his oaths that he will never marry. From the wars comes too Claudio, brave, but a light-weight fop, selfish, and touchy about his honor. He loves Hero, daughter of Leonato. Beatrice is the latter's niece, and in his house and orchard the action mostly takes place. The gentlemen lay a merry plot to ensnare Beatrice and Benedick. The latter is reading in the orchard, and overhears their talk about the violent love of Beatrice for him, and how (Hero has said) she would rather die than confess it. The bait is eagerly swallowed. Next Beatrice, hearing that Hero and Ursula are talking about her in the garden, runs, stooping like a lapwing, and hides her in the honeysuckle arbor. With a strange fire in her ears she overhears how desperately in love with her is Benedick. The bird is limed; she swears to herself to requite his devotion. Hero's wedding-day is fixed: Claudio is the lucky man. But the villain Don John

concocts a plot which has most painful results—for twenty-four hours at least. He takes Claudio and his friend Don Pedro to the orchard, and shows them, as it seemed, Hero bidding John's follower Borachio a thousand good-nights: it is really her maid Margaret in her garments. Claudio in a rage allows her to go to church, but before the altar scornfully rejects her. Her father is in despair, Beatrice nobly indignant and incredulous. Hero swoons, and the officiating friar advises the giving out that she is dead from the shock. Claudio believes it, and hangs verses on her tomb. Meantime Dogberry's famous night-watch have overheard Borachio confess the villainous practice of John and himself. Then Hero's joyful friends plan a little surprise for Claudio. Leonato makes him promise, in reparation, to marry a cousin of Hero's, who turns out to be Hero herself come to life. A double wedding follows, for Benedick willingly suffers himself to be chaffed for eating his words and becoming "the married man." Yet both he and Beatrice vow they take each other only out of pity.

AS YOU LIKE IT.—In this happiest of his middle-period comedies, Shakespeare is at no pains to avoid a tinge of the fantastical and ideal. Its realism lies in its gay riant feeling, the fresh woodland sentiment, the exhilaration of spirits that attend the escape from the artificialities of urban society. For one reason or another all the characters get exiled, and all meet in the Forest of Arden, where "as you like it" is the order of the day. There is the manly young Orlando, his villainous elder brother Oliver, and their servant Adam. At court is the reigning duke, his daughter Celia, her cousin Rosalind, and Touchstone the clown. In the forest, the banished elder duke (father of Rosalind) and the melancholy Jacques, and other lords who are blowzed with sun and wind a-chasing the dappled deer under the greenwood tree; the pealing bugle, the leaping arrow, the *al fresco* table loaded with the juicy roast of venison, and long idle summer hours of leisurely converse. On the outskirts of the forest are shepherd swains and lasses,—old Corin, Silvius (in love with Phebe), and the wench Audrey. Orlando has had to fly from his murderous brother. Rosalind has been banished the court by her uncle, and she

and Celia disguised as shepherd men have slipped away with Touchstone. Now Rosalind has been deeply smitten with Orlando since she saw him overcome the duke's wrestler, and he is equally in love with her. We may imagine her as "a nut-brown maid, tall, strong, rustically clad in rough forest garments," and possessing a perennial flow of cheerful spirits, a humor of the freshest and kindest. Touchstone is a fellow of twinkling eye and dry and caustic wit, his face as solemn as a church-yard while his hearers are all agrin. He and Jacques look at life with a cynical squint. Jacques is a blasé libertine, who is pleased when things run counter and athwart with people, but is after all not so bad as he feigns to be. Like a series of dissolving views, scene after scene is glimpsed through the forest glades,—here the forester lords singing, and bearing the antlers of the stag; there love-sick Orlando carving verses on the bark of trees, or rescuing his brother from the lion. The youth Ganymede (really Rosalind) pretends she can cure Orlando of his love-sickness by teaching him to woo him as if he were Rosalind, all of which makes a pretty pastoral picture. Anon Touchstone passes by, leading by the hand the captive of his spear, Audrey, who has never heard of poetry; or in another part of the woodland he is busy mystifying and guying the shepherd Corin. Ganymede gets the heartless coquette Phebe to promise that if she ever refuses to wed him (with whom she is smitten) she will wed her scorned and despairing admirer Silvius, and makes her father promise to give Rosalind to Orlando; then retires and comes back in her own garments as Rosalind. The play ends with a fourfold marriage and a dance under the trees.

TWELFTH NIGHT, OR WHAT YOU WILL, is a delightfully humorous comedy. An item in the manuscript diary of John Manningham shows that it was played February 2d, 1601, in the fine old hall of the Middle Temple, London,—a hall still in existence. The twelfth night after Christmas was anciently given up to sport and games; hence the name. The fresh, gay feeling of a whistling plover in June was the mood of the writer of 'Twelfth Night.' Topsy Sir Toby's humor is catching; his brain is like a bottle of champagne; his heels are as

light as his head, and one feels he could cut a pigeon-wing with capering Sir Andrew "to make all split," or sing a song "to make the welkin dance." The scene is a seaport city of Illyria, where a sentimental young duke is fallen into a love-melancholy over the pitiless lady Olivia. Now the fair Viola and her brother Sebastian,—strikingly alike in feature,—unknown to each other reach the same city, Sebastian in company with his friend Captain Antonio. Viola enters the service of the duke as a page, in garments such as her brother wore. With the rich Olivia dwell her Puritanical steward Malvolio, her kinsman Sir Toby Belch, and her maid Maria, and other servants. Olivia has a suitor, and Sir Toby an echo, in the lean-witted Sir Andrew Aguecheek. Malvolio is unpopular: he thinks because he is virtuous there shall be no more cakes and ale; but Maria lays a trap for his vanity, which is fathoms deep. She drops a mysterious letter in Malvolio's path, penned in Olivia's hand ("her very C's, her U's, and her T's"). The letter begins with "M O A I doth sway my life," bids him be opposite with a kinsman and surly with servants, recall who commended his yellow stockings and wished to see him cross-gartered, and remember that some have greatness thrust upon them. He swallows the bait, and makes himself such a ridiculous ass that Olivia thinks him out of his wits, and Sir Toby has him bound and put into a dark room. Malvolio has called the clown "a barren rascal," and this keen-witted lovable fellow now has a delicious bit of retaliation. Assuming the voice of the curate Sir Topas, he assures him that until he can hold the opinion of Pythagoras that the soul of his grandam might haply inhabit a bird, he shall not advise his release. Then resuming his own voice he indulges in more excellent fooling. When last seen Malvolio is free, and bolting out of the room swears he will be "revenged on the whole pack" of them. To return: Viola (as "Cesario") becomes the duke's messenger to woo Olivia by proxy. Olivia falls desperately in love with the messenger; and when Aguecheek spies her showing him favors, he is egged on by roguish Sir Toby to write him a challenge. But Cesario is afraid of the very sight of naked steel, and Sir Andrew is an arrant coward. Sir Toby,

after frightening each nearly out of his wits with stories of the other's ferocity, at length gets them for form's sake to draw their swords; when in comes Captain Antonio, and mistaking Cesario for Sebastian, takes his part. In the mean time, Olivia has married Sebastian by mistake for Cesario, and the two knights both get their heads broken through a similar misunderstanding; for however it may be with Cesario, Sebastian is "a very devil incardinate" with his sword. Presently Sebastian and Cesario meet, and the mystery is solved: Viola avows her sex, and marries the duke, whom she ardently loves.

JULIUS CÆSAR.—The material for this stately drama, the noblest of Shakespeare's historical plays, was taken from Plutarch. The action covers nearly two years,—44 to 42 B. C. The dramatic treatment, and all the splendid portraiture and ornamentation, cluster around two points or nodes,—the passing of Cæsar to the Capitol and his assassination there, and the battle of Philippi. Of the three chief conspirators,—Brutus, Cassius, and Casca,—Brutus had the purest motives: "all the conspirators, save only he, did that they did in envy of great Cæsar"; but Brutus, while loving him, slew him for his ambition and to serve his country. His very virtues wrought Brutus's ruin: he was too generous and unsuspecting. The lean-faced Cassius gave him good practical advice:—first, to take off Antony too; and second, not to allow him to make an oration over Cæsar's body. Brutus overruled him: he spoke to the fickle populace first, and told them that Antony spoke only by permission of the patriots. The eloquent and subtle Antony seized the advantage of the last word, and swayed all hearts to his will. There lay the body of the world-conqueror and winner of hearts, now a mere piece of bleeding earth, with none so poor to do him reverence. Antony had but to hold up the toga with its dagger-rents and show the pitiful spectacle of the hacked body, and read the will of Cæsar,—giving each citizen a neat sum of money, and to all a beautiful park for their recreations,—to excite them to a frenzy of rage against the patriots. These fly from Rome, and, drawing their forces to a head at Philippi, are beaten by Octavius Cæsar and Antony. Both Brutus and Cassius fall upon their swords. The

great "show" passages of the play are the speech of the tribune Marullus ("O you hard hearts, you cruel men of Rome"); the speeches of Antony by Pompey's statue ("O mighty Cæsar! dost thou lie so low?"—"Here wast thou bayed, brave hart."—"Over thy wounds now do I prophesy"); and of Brutus and Antony in the rostrum ("Not that I loved Cæsar less, but that I loved Rome more"; and "I come to bury Cæsar, not to praise him"),—these, together with the quarrel and reconciliation of Brutus and Cassius in the tent at Philippi. Certain episodes, too, are deservedly famous: such as the description by blunt-speaking, superstitious Casca of the night-storm of thunder and lightning and rain (the ghosts, the surly-glaring lion, and other portents); the dispute at Brutus's house about the points of the compass ("Yon grey lines that fret the clouds are messengers of day"); the scenes in which that type of loyal wifeliness, Portia, appears (the wound she gave herself to prove her fortitude, and her sad death by swallowing fire); and finally the pretty scene in the last act, of the little page falling asleep over his musical instrument, in the tent in the dead silence of the small hours of morning, when by the waning taper as he read, Brutus saw the ghost of murdered Cæsar glide before him, a premonition of his death on the morrow at Philippi.

HAMLET is Shakespeare's longest and most famous play. It draws when acted as full a house to-day as it ever did. It is the drama of the intellect, of the soul, of man, of domestic tragedy. Five quarto editions appeared during the poet's life, the first in 1603. The story, Shakespeare got from an old black-letter quarto, 'The Historie of Hamblet,' translated from the French of Belleforest, who in turn translated it from the Danish History of Saxo Grammaticus. Some time in winter ("t'is bitter cold"), the scene opens on a terrace in front of the castle of Kronberg in Elsinore, Denmark. The ghost of his father appears to Hamlet,—moody and depressed over his mother's marriage with Claudius, her brother-in-law. Hamlet learns from his father the fatal secret of his death at the hands of Claudius. He devises the court-play as a trap in which to catch his uncle's conscience; breaks his engagement with

Ophelia; kills the wary old counselor Polonius; and is sent off to England under the escort of the treacherous courtiers Rosencrantz and Guildenstern, to be put to death. On the way he rises in the night, unseals their murderous commission, rewrites it, and seals it with his father's ring, having worded it so that they themselves shall be the victims when they reach England. In a fight with pirates Hamlet boards their ship, and is conveyed by them back to Denmark, where he tells his adventures to his faithful friend Horatio. At Ophelia's grave he encounters Laertes, her brother; and presently, in a fencing bout with him, is killed by Laertes's poisoned sword, but not before he has stabbed his treacherous uncle and forced the fatal cup of poison down his throat. His mother Gertrude has just died from accidentally drinking the same poison, prepared by the King for Hamlet. The old threadbare question, "Was Hamlet insane?" is hardly an open question nowadays. The verdict is that he was not. The strain upon his nerves of discovering his father's murderer, yet in such a manner that he could not prove it (*i. e.*, by the agency of a ghost), was so great that he verges on insanity, and this suggests to him the feigning of it. But if you deprive him wholly of reason, you destroy our interest in the play.

TROILUS AND CRESSIDA is one of the later products of Shakespeare's pen. Whether he got his facts from Chaucer, or from mediæval tales about Troy, is uncertain. The drama is his wisest play, and yet the least pleasing as a whole, owing to the free talk of the detestable Pandarus and the licentiousness of the false Cressid. Some have thought the piece to be an ironical and satirical burlesque of Homer. There is very little plot. The young Trojan, Troilus, in love with Cressida, is brave as a lion in battle and green as a goose in knowledge of women. (But "to be wise and love exceeds man's might.") His amour, furthered by Cressida's uncle, Pandarus, is scarcely begun when Cressida is exchanged for a Trojan prisoner and led off by Diomed to the Greek camp. On arriving, she allows herself to be kissed by the Greek generals, whom she sees for the first time; as Ulysses says, "There's language in her eye, her cheek, her lip." She has just vowed eternal

loyalty to Troilus too. But she is anybody's Cressid; and with anguish unspeakable, Troilus later overhears her making an appointment with Diomed, and sees her give him, his own remembrance pledge. By gross flattery of the beef-witted Ajax, the wily Greek leaders get him to fight Hector. But Hector and he are related by blood, and after some sparring and hewing they shake hands. Hector is then feasted in the Grecian tents. The big conceited bully Achilles, "having his ear full of his airy fame," has grown "dainty of his worth"; and finding his reputation "shrewdly gored" by his long inactivity, and by the praise Ajax is getting, and especially spurred on by the death of Patroclus, at length comes into the field, but plays the contemptible coward's part by surprising Hector with his armor off and having his Myrmidons butcher him. Thersites is a scurvy, foul-mouthed fellow, who does nothing but rail, exhausting the language of vile epithets, and hitting off very shrewdly the weak points of his betters, who give him frequent fist-beatings for his pains. The great speeches of Ulysses, Agamemnon, and Nestor all breathe the selfsame tone of profound sagacity and insight into human nature. They have the mint-stamp of but one soul, and that Shakespeare's. Homer's sketches of the Greek leaders are the merest Flaxman outlines; but Shakespeare throws the Röntgen rays of his powerful analysis quite through their souls, endowing them with the subtlest thoughts, and through their masks utters such sentences as these:—

"The ample proposition that hope makes
In all designs begun on earth below,
Fails in the promised largeness."

"One touch of nature makes the whole world
kin,—
That all with one consent praise new-born
gauds."

"Keep then the path;
For emulation hath a thousand sons
That one by one pursue: if you give way,
Or hedge aside from the direct forthright,
Like to an entered tide they all rush by
And leave you hindmost."

There are no other scenes in Shakespeare so packed with sound and seasoned wisdom as the third of Act i. and the third of Act iii. in 'Troilus and Cressida.'

OTHELLO, THE MOOR OF VENICE, ranks with 'Hamlet,' 'Lear,' and 'Macbeth,' as one of Shakespeare's four great mas-

terpieces of tragedy. The bare outline of the story came to him from Cinthio's 'Il Moro di Venezia.' It is the story of "one who loved not wisely, but too well; of one not easily jealous, but being wrought, perplexed in the extreme." Othello has a rich exotic nature, a heroic tenderness, quick sense of honor, child-like trust, yet fiercest passion when wronged in his soul. In Iago we have a werewolf's face behind a mask of stoutest honesty; he is one to whom goodness is sheer silliness and cruel craft a fine prudence. The Moor has wedded Desdemona, and from Venice sailed to Cyprus, followed by Roderigo, who is in love with her and is a tool of Iago. Iago hates Othello for appointing Cassio his lieutenant, leaving him to be his humble standard-bearer. He also suspects him of having cuckolded him, and for mere suspicion in that kind will diet his revenge by trying to pay him off wife for wife, or failing that, to poison his happiness forever by jealousy. And he wants Cassio's place. He persuades Roderigo that Cassio and Desdemona are in love, and that if he is to prosper, Cassio must be degraded from office or killed. The loyal Cassio has a poor brain for drink, Iago gets him tipsy and involved in a fray, and then has the garrison alarmed by the bell. Othello dismisses Cassio from office. The poor man, smitten with deep shame and despair, is advised by "honest" Iago to seek the mediation of the divine Desdemona, and out of this he will work his ruin; for he craftily instills into the mind of Othello that his wife intercedes for Cassio as for a paramour, and brings him where he sees Cassio making his suit to her, but retiring when he perceives Othello in the distance. "Ha! I like not that," says Iago. And then, forced to disclose his thought, he reminds the Moor that Desdemona deceived her father by her secret marriage, and may deceive him; also tells a diabolically false tale of his sleeping with Cassio, and how he talked in his sleep about his amour with Desdemona. Othello had given his wife a talismanic embroidered handkerchief, sewed by a sibyl in her prophetic fury. Iago had often urged his wife Emilia to steal this "napkin," and when he gets it he drops it in Cassio's chamber. The Moor sees it in his lieutenant's hands, and further sees him laughing and gesturing about Bianca, a common strumpet, and

mortal foe and rival, Tullus Sufidius. The scene with the servants forms the sole piece of humor in the play. But his destiny pursues him still: his worse genius, like the Little Master in 'Sintram,' whispers him to his ruin; his old stiff-necked arrogance of manner again appears. The eyes of all the admiring Volscians are on him. Sufidius, now bitterly jealous, regrets his sharing of the command; and when, softened by the entreaties of weeping wife and mother, Coriolanus spares Rome and returns with the Volscians to Antium, his rival and a band of conspirators "stain all their edges" in his blood, and he falls, like the great Julius, the victim of his own willful spirit.

CYMBELINE was written by Shakespeare late in his life, probably about 1609. A few facts about Cymbeline and his sons he took from Holinshed; but the story of Imogen forms the ninth novel of the second day of Boccaccio's 'Decameron.' These two stories Shakespeare has interwoven; and the atmosphere of the two is not dissimilar: there is a tonic moral quality in Imogen's unassailable virtue like the bracing mountain air in which the royal youths have been brought up. The beautiful song 'Fear No More the Heat o' the Sun' was a great favorite with Tennyson. Cymbeline wanted his daughter Imogen to marry his stepson Cloten, a boorish lout and cruel villain, but she has secretly married a brave and loyal private gentleman, Posthumus Leonatus, and he is banished for it. In Italy one Iachimo wagers him ten thousand ducats to his diamond ring that he can seduce the honor of Imogen. He miserably fails, even by the aid of lies as to the disloyalty of Posthumus, and then pretends he was but testing her virtue for her husband's sake. She pardons him, and receives into her chamber, for safe-keeping, a trunk, supposed to contain costly plate and jewels, but which really contains Iachimo himself, who emerges from it in the dead of night; slips the bracelet from her arm; observes the mole, cinque-spotted with crimson, on her breast; and notes down in his book the furniture and ornaments of the room. He returns to Italy. Posthumus despairingly yields himself beaten, and writes to his servant Pisanio to kill Imogen; to facilitate the deed, he sends her word to meet him at Milford Haven. Thither she flies

with Pisanio, who discloses all, gets her to disguise herself in men's clothes and seek to enter the service of Lucius, the Roman ambassador. She loses her way, and arrives at the mountain cave in Wales where dwell, unknown to her, her two brothers, Guiderius and Arviragus, stolen in infancy. Imogen is hospitably received by them under the name of Fidele. While they are at the chase she partakes of a box of drugged medicine which the wicked queen had prepared, and sinks into a trance resembling death. Her brothers sing her requiem. In the end Cloten is killed, the paternity of the youths revealed, Iachimo confesses his crime, and Imogen recovers both her husband and her brothers.

A WINTER'S TALE, probably the last dramatic piece from Shakespeare's pen, has the serene and cheerful wisdom of 'Cymbeline' and 'The Tempest.' It is based on Greene's 'Pandosto' (1588). In this story, as in Shakespeare, Bohemia is made a maritime country and Delphos an island. The name 'Winter's Tale' derives partly from the fact that the play opens in winter, and partly from the resemblance of the story to a marvelous tale told by a winter's fire. Like 'Othello,' it depicts the tragic results of jealousy,—in this case long years of suffering for both husband and wife, and the purification of the soul of the former through remorse, and his final reconciliation with his wronged queen. Leontes, king of Sicily, unlike Othello, has a natural bent toward jealousy; he suspects without good cause, and is grossly tyrannical in his persecutions of the innocent. Hermione, in her sweet patience and sorrow, is the most divinely compassionate matron Shakespeare has delineated. Polixenes, king of Bohemia, has been nine months a guest of his boyhood's friend Leontes, and is warmly urged by both king and queen to stay longer. Hermione's warm hospitality and her lingering hand pressures are construed by the king as proof of criminality: he sees himself laughed at for a cuckold; a deep fire of rage burns in his heart; he wants Camillo to poison Polixenes; but this good man flies with him to Bohemia. Leontes puts his wife in prison, where she is delivered of a daughter. He compels Antigonus to swear to expose it in a desert place, and then proceeds with the formal trial of his wife. His messen-

gers to Delphi report her guiltless. She swoons away, and Paulina gives out that she is dead. But she is secretly conveyed away, after the funeral, and revived. Her little son dies from grief. Sixteen years now elapse, and we are across seas in Bohemia, near the palace of Polixenes, and near where Hermione's infant daughter was exposed, but rescued (with a bundle containing rich bearing cloth, gold, jewels, etc.) by an old shepherd. Antigonus and his ship's crew were all lost, so no trace of the infant could be found. But here she is, the sweetest girl in Bohemia and named Perdita ("the lost one"). A sheep-shearing feast at the old shepherd's cottage is in progress. His son has gone for sugar and spices and rice, and had his pocket picked by that rogue of rogues, that snapper-up of unconsidered trifles, Autolycus. The dainty Perdita moves about under the green trees as the hostess of the occasion, giving to each guest a bunch of sweet flowers and a welcome. Polixenes and Camillo are here in disguise, to look after Polixenes's son Florizel. After dancing, and some songs from peddler Autolycus, Florizel and Perdita are about to be betrothed when Polixenes discovers himself and threatens direst punishment to the rustics. The lovers fly to Sicily, with a feigned story for the ear of Leontes; and the old shepherd and his son get aboard Florizel's ship to show the bundle and "fairy gold" found with Perdita, expecting thus to save their lives by proving that they are not responsible for her doings. Polixenes and Camillo follow the fugitives, and at Leontes's court is great rejoicing at the discovery of the king's daughter; which joy is increased tenfold by Paulina, who restores Hermione to her repentant husband's arms. Her device for gradually and gently possessing him of the idea of Hermione's being alive, is curious and shrewd. She gives out that she has in her gallery a marvelous statue of Hermione by Julio Romano, so recently finished that the red paint on the lips is yet wet. When the curtain is drawn by Paulina, husband and daughter gaze greedily on the statue, and to their amazement it is made to step down from its pedestal and speak. They perceive it to be warm with life, and to be indeed Hermione herself,—let us hope, to have less strain on her charity thereafter.

THE TEMPEST, one of Shakespeare's very latest plays (1611), written in the mellow maturity of his genius, is probably based on a lost Italian *novella* or play, though certain incidents are borrowed from three pamphlets on the Bermudas and Virginia and from Florio's Montaigne. The scene is said to be laid in the haunted island of Lampedusa in the Mediterranean. In the opening lines we see a ship laboring in heavy seas near the shore of an island, whose sole inhabitants, besides the spirits of earth and air typified in the dainty yet powerful sprite Ariel, are Prospero and his lovely daughter Miranda, and their slave, the deformed boor Caliban, an aborigine of the island. The grave and good Prospero is a luckier castaway than Robinson Crusoe, in that his old friend Gonzalo put into the boat with him not only his infant daughter, but clothes, and some books of magic, by the aid of which both men and spirits, and the very elements, are subject to the beck of his wand. He was the rightful Duke of Milan, but was supplanted by his brother Antonio, who with his confederate, the king of Naples, and the latter's son Ferdinand and others, is cast ashore on the island. The shipwreck occurs full in the sight of the weeping Miranda; but all hands are saved, and the ship too. The humorous characters are the butler Stephano, and the court jester Trinculo, both semi-drunk, their speech and songs caught from the sailors, and savoring of salt and tar. Throughout the play the three groups of personages,—the royal retinue with the irrepressible and malapropos old Gonzalo, the drunken fellows and Caliban, and Prospero with his daughter and Ferdinand,—move leisurely to and fro, the whole action taking up only three hours. The three boors, fuddled with their fine liquor and bearing the bark bottle, rove about the enchanted island, fall into the filthy-mantled pool, and are stoutly pinched by Prospero's goblins for theft. The murderous plot of Antonio and the courtier Sebastian is exposed at the phantom banquet of the harpies. Spellbound in the linden grove, all the guilty parties come forward into a charmed circle and take a lecture from Prospero. General reconciliation. Then finally, Miranda and Ferdinand are discovered playing chess before Prospero's

cell, and learn that to-morrow they set sail for Naples to be married.

TWO NOBLE KINSMEN.—A most noble and pathetic drama, founded on Chaucer's 'Knight's Tale,' and first printed in 1634, with the names of Shakespeare and Fletcher on the title-page as authors. The grand passages show the very style of 'Coriolanus' and of 'The Tempest,' and are wholly beyond Fletcher's powers: *e. g.*, the magnificent description of Arcite's horse, worthy of the Panathenaic frieze; the Meissonier portraits of the champion Knights' assistants,—the stern, brown-faced prince with long, black, shining hair and lion mien, the massive-thewed blond, and the rest; the portrait of Arcite himself, his eye "like a sharp weapon on a soft sheath," "of most fiery sparkle and soft sweetness"; or of Palamon's brown manly face and thought-lined brow. And how Shakespearean that phrase applied to old men nearing death,—"the gray approachers"! And who but Shakespeare would have written the lines (so admired by Tennyson) on Mars,—

"Who dost pluck
With hand omnipotent from forth blue clouds
The mason'd turrets?"

The under-plot about the jailer's daughter, who goes mad for Palamon's love, is a weak and repulsive imitation of the Ophelia scenes in 'Hamlet.' The play is about the tribulations of two noble youths who both love the same sweet girl, "fresher than the May,"—Emilia, sister of Hippolyta, wife of Theseus. Their love separates them; they were a miracle of friendship, they become bitterest foes. By Theseus's command they select each three friends, and in a trial by combat of the eight champions, Arcite wins Emilia, but is at once killed by his horse falling on him, and Palamon secures the prize after all.

HENRY VIII., a historical drama by Shakespeare, based on Edward Hall's 'Union of the Families of Lancaster and York,' Holinshed's 'Chronicles,' and Fox's 'Acts and Monuments of the Church.' The key-idea is the mutability of earthly grandeur, and by one or another turn of Fortune's wheel, the overthrow of the mighty—*i. e.*, of the Duke of Buckingham, of Cardinal Wolsey, and of Queen Katharine. The action covers a period of sixteen years,

from the Field of the Cloth of Gold, in 1520, described in the opening pages, to the death of Queen Katharine in 1536. It is the trial and divorce of this patient, queenly, and unfortunate woman, that forms the main subject of the drama. She was the daughter of Ferdinand and Isabella of Castile, and born in 1485. She had been married when seventeen to Arthur, eldest son of Henry VII. Arthur lived only five months after his marriage, and when at seventeen years Henry VIII. came to the throne (that "most hateful ruffian and tyrant"), he married Katharine, then twenty-four. She bore him children, and he never lost his respect for her and her unblemished life. But twenty years after his marriage he met Anne Bullen at a merry ball at Cardinal Wolsey's palace, and fell in love with her, and immediately conceived conscientious scruples against the legality of his marriage. Queen Katharine is brought to trial before a solemn council of nobles and churchmen. With fine dignity she appeals to the Pope and leaves the council, refusing then and ever after to attend "any of their courts." The speeches are masterpieces of pathetic and noble defense. In all his facts the poet follows history very faithfully. The Pope goes against her, and she is divorced and sequestered at Kimbolton, where presently she dies heart-broken, sending a dying message of love to Henry. Intertwined with the sad fortunes of the queen are the equally crushing calamities that overtake Cardinal Wolsey. His high-blown pride, his oppressive exactions in amassing wealth greater than the king's, his *ego et rex meus*, his double dealing with Henry in securing the Pope's sanction to the divorce,—these and other things are the means whereby his many enemies work his ruin. He is stripped of all his dignities and offices, and wanders away, an old man broken with the storms of State, to lay his bones in Leicester Abbey. The episode of the trial of Archbishop Cranmer is so pathetically handled as to excite tears. He is brought to trial for heresy by his enemy Gardiner, bishop of Winchester, but has previously been moved to tears of gratitude by Henry's secretly bidding him be of good cheer, and giving him his signet ring as a talisman to conjure with if too hard pressed by his enemies. Henry is so placed as to oversee (himself unseen)

Cranmer's trial and the arrogant persecution of Gardiner. Cranmer produces the ring just as they are commanding him to be led away to the Tower; and Henry steps forth to first rebuke his enemies and then command them to be at peace. He does Cranmer the high honor of asking him to become a god-father to the daughter (Elizabeth) of Anne Bullen; and after Cranmer's eloquent prophecy at the christening, the curtain falls. The setting of this play is full of rich and magnificent scenery and spectacular pomp.

The Vision of Piers Plowman, an

English poem of the fourteenth century, is ascribed, chiefly on the ground of internal evidence, to William Langland or Longland, a monk of Malvern, in spirit a Thomas Carlyle of the Middle Ages, crying out against abuses, insisting upon sincerity as the first of virtues.

This poem belongs to the class of the dream-poem, a characteristic product of his century. Dante had seen all heaven and hell in vision. Gower and the author of 'Pearl' had dreamed dreams. 'The Vision of Piers Plowman' is a curious amalgamation of fantastic allegory and clear-cut fact, of nebulous dreams and vivid pictures of the England of the day. The author is at once as realistic as Chaucer and as mystical as Guillaume de Lorris, the observant man of the world and the brooding anchorite; his poem reflects both the England of the fourteenth century and the visionary, child-like mediæval mind.

Internal evidence fixes its date about 1362. Forty manuscript copies of it, belonging for the most part to the latter end of the fourteenth century, attest its popularity. Three distinct versions are extant, known as Texts A, B, and C. The probable date of Text A is 1362-63; of Text B, 1376-77; of Text C, 1398-99. The variations in these texts are considerable. An imitation of the poem called 'Piers Plowman's Crede' appeared about 1393. The author of 'Piers Plowman' represents himself as falling asleep on Malvern Hills, on a beautiful May morning. In his dreams he beholds a vast plain, "a feir feld ful of folk," representing indeed the whole of humanity: knights, monks, parsons, workmen singing French songs, cooks crying hot pies! "Hote pyes, hote!" pardoners, pilgrims, preachers, beggars, jongleurs who will

not work, japers, and "mynstralles" that sell "glee." They are, or nearly so, the same beings Chaucer assembled at the "Tabard" inn, on the eve of his pilgrimage to Canterbury. This crowd has likewise a pilgrimage to make. . . . "They journey through abstract countries, they follow mystic roads . . . in search of Truth and of Supreme Good."

This search is the subject of an elaborate allegory, in the course of which the current abuses in Church and State are vigorously attacked. The poet inveighs especially against the greed and insincerity of his age, personifying these qualities in Lady Meed, who leads men astray, and tricks them into sin. The poem throws much light upon social and religious institutions of the day. These revelations must, however, be sought for among the strange mist-shapes of allegory.

The poet's vocabulary is similar to that of Chaucer. Several dialects are combined in it, the Midland dialect dominating. The metre is alliterative, long lines, divided into half-lines by a pause. Each line contains strong, or accented, syllables in fixed number, and weak or unaccented syllables in varying number.

About 'Piers Plowman' there has grown up a considerable body of editorial commentary. The work of Thomas Wright and of Skeat in this field is noteworthy.

Sartor Resartus, by Thomas Carlyle, first appeared in Fraser's Magazine, in 1833-34, and later in book form. It is divided into three parts,—introductory, biographical, and philosophical. The first part describes an imaginary book on 'Clothes: Their Origin and Influence' by Diogenes Teufelsdröckh, Professor of Things in General at Weissnichtwo in Germany. The book, the editor complains, is uneven in style and matter, and extraordinarily difficult to comprehend, but of such vigor in places that he is impelled to translate parts of it. The book begins with a history of clothes: they are co-existent with civilization, and are the source of all social and political distinction. Aprons, for example, are of all sorts, from the smith's iron sheet to the bishop's useless drapery. The future church is shown in the paper aprons

of the Paris cooks; future historians will talk, not of church, but of journalism, and of editors instead of statesmen. Man is apt to forget that he is not a mere clothed animal,—that to the eye of pure reason he is a soul. Still Teufelsdröckh does not counsel a return to the natural state, for he recognizes the utility of clothes as the foundation of society. Wonder, at himself or at nature, every man must feel in order to worship. Everything material is but an emblem of something spiritual; clothes are such emblems, and are thus worthy of examination.

The autobiographic details sent to the editor which fill Book ii. came to him on loose scraps of paper in sealed paper bags, with no attempt at arrangement anywhere. A mysterious stranger left Teufelsdröckh, when he was a helpless infant, at the house of Andreas Futteral, a veteran and farmer. Andreas and his wife Gretchen brought the boy up honestly and carefully. As a child he roamed out-doors, listened to the talk of old men, and watched the sunset light play over the valley. At school he learned little, and at the gymnasiums less. At the university he received no instruction, but happened to prefer reading to rioting, and so gained a great deal of information. Then he was thrust into the world to find out what his capability was by himself. He withdrew from the law, in which he had begun, and tried to start out for himself. The woman whom he loved married another, and he was plunged into the depths of despair. Doubt, which he had felt in the university, became unbelief in God and even the Devil,—in everything but duty, could he have known what duty was. He was a victim to a curious fear, until one day his whole spirit rose, and uttering the protest of the "everlasting no," asserted its own freedom. After that he wandered in a "Centre of Indifference," not caring much, but interested in cities, fields, and books. Life came to mean freedom to him; he felt impelled to "look through the shows of things to the things themselves,"—to find the Ideal in the midst of the Actual.

The third book, which deals with the philosophy itself, is much less continuous and clear. In the first chapter, he praises George Fox's suit of leather as the most remarkable suit of its century, since it was a symbol of the equality of

man and of the freedom of thought. Religion is the basis of society: every society may be described as a church which is audibly preaching or prophesying, or which is not yet articulate, or which is dumb with old age. Religion has entirely abandoned the clothes provided for her by modern society, and sits apart making herself new ones. All symbols are valuable as keeping something silent, and, at the same time, as revealing something of the Infinite. Society now has no proper symbols, owing to over-utilitarianism and over-independence. Still a new society is forming itself to rise, Phoenix-like, from the ashes of the old. Mankind, like nature, is one, not an aggregate of units. The future church for the worship of these mysteries will be literature, as already suggested by the prophet Goethe. Custom makes nature, time, and space, which are really miracles, seem natural, but we must feel wonder and reverence at them. Our life is through mystery to mystery, from God to God. The chief points, in concluding, to be remembered are: All life is based on wonder; all clothes, or symbols, are forms or manifestations of the spiritual or infinite; cant and hypocrisy everywhere should be replaced by clear truth.

Troubadours and Trouveres, by Harriet Waters Preston, is an account of the poetry of Provence, old and new. The earlier essays describe the work of the two best-known of the "Félibres," as the school of modern poets of the South of France is called: men who write in the old "langue d'oc," or Provençal dialect, in opposition to the "langue d'oïl," or French tongue, which they do not acknowledge as their language. Miss Preston makes many translations of their verse, which give a vivid presentment of the fire and color and naïve simplicity of the originals. Another poet of the South of France, neither Provençal nor French, was Jacques Jasmin, who wrote in the peculiar Gascon dialect, with all the wit and gayety of his race. The fore-runners of all these men were the old troubadours, who flourished from the driving out of the Saracens to the end of the crusades, during the "age of chivalry," and who spent their lives making love songs for the ladies of their preference. Their chansons, or songs, so

simple and so perfect, were invariably on the one theme of love; occasionally they wrote longer pieces, called "sirventes," which were narrative or satiric. Many charming translations illustrate their manner. The book closes with a chapter on the Arthurian legends, showing what these owe to Geoffrey of Monmouth, to unknown French romances, to Sir Thomas Malory, and finally to Tennyson. Miss Preston's excellent scholarship and rare literary gift combine to make a most entertaining book.

Wilhelm Meister's Apprenticeship.

The first part of 'Wilhelm Meister' was finished in 1796, after having occupied Goethe's attention for twenty years. The central idea of this great novel is the development of the individual by means of the most varied experiences of life. There is no plot proper, but in a series of brilliant episodes the different stages of the hero's spiritual growth are brought before the reader. Wilhelm Meister is a young man with many admirable qualities of character, but passionate and emotional, somewhat unstable, lacking reflection and proper knowledge of the world. The son of a well-to-do business man in a small German town is traveling for his father's house when he falls in with a troupe of strolling comedians. From earliest boyhood he has been devoted to the theatre, a passion which has been nourished by puppet-plays and much reading of dramatic literature and romances. Disgusted with the routine of business, and eager for new experiences, he joins the players, determined to become an actor himself. His apprenticeship to life falls into two periods. The first comprises the lessons he learned while among the players. Brought up in comfort in a respectable, somewhat philistine household, he enjoys at first the free and easy life of his new companions, though as a class they had at that period hardly any standing in society. He becomes passionately attached to Marianne, a charming young actress, who returns his love, but whom he leaves after a while, because of ungrounded jealousy. For a time he thinks he has found his true vocation in the pursuit of the actor's art. But ill-success on the stage, and closer acquaintance with this bohemian life of shams and gilded misery, disillusions him, and reveals the insubstantiality of his youthful

ambitions. Leaving the actors, he becomes acquainted with some landed proprietors belonging to the lesser nobility of the country. And here the second period of his apprenticeship begins. Meeting people of culture and position in society, he comes into closer touch with real life, and is initiated into the ways of the world. His development is further hastened by finding his son Felix, whom he has never acknowledged. What women and society are still unable to teach him, he now learns from his own child. The awakening sense of his parental responsibilities is the final touchstone of his fully developed manhood. Having thus completed his apprenticeship to life in a series of bitter experiences, he now marries a lady of rank, and turns landed proprietor. The scheme of the novel gave Goethe opportunity to bring in the most varied phases of society, especially the nobility of his time, and the actors. He also discusses different æsthetic principles, especially the laws of dramatic art as exemplified in 'Hamlet.' He also touches on questions of education, and religious controversy, and satirizes somewhat the secret societies, just then beginning to spring up in Germany. 'Wilhelm Meister,' in short, gives a richly colored picture of the life of Goethe's time.

Scarlet Letter, The, the novel which established Nathaniel Hawthorne's fame, and which he wrote in the ancient environment of Salem, was published in 1850, when he was forty-six years old. Its simple plot of Puritan times in New England is surrounded with an air of mystery and of weird imaginings. The scene is in Boston, two hundred years ago: the chief characters are Hester Prynne; her lover, Arthur Dimmesdale, the young but revered minister of the town; their child, Pearl; and her husband Roger Chillingworth, an aged scholar, a former resident of Amsterdam, who, resolving to remove to the New World, had, two years previously, sent his young wife Hester on before him. When the book opens, he arrives in Boston, to find her upon the pillory, her babe in her arms; upon her breast the Scarlet Letter "A" ("Adulteress"), which she has been condemned to wear for life. She refuses to reveal the name of her partner in guilt, and takes up her lonely abode on the edge of the

wilderness. Here Pearl grows up a wild elf-like child; here Hester makes atonement by devoting her life to deeds of mercy. Her husband, whose identity she has sworn to conceal, remains in the town, and in the guise of a physician, pries into and tortures the minister's remorse-haunted soul. Hester, knowing this, forgetting aught but love, proposes flight with him. He wills to remain, to reveal his guilt publicly. Confessing all, after a sermon of great power, he dies in Hester's arms, upon the platform where she once stood condemned. A wonderful atmosphere of the Puritan society bathes this book, its moral intensity, its sensitiveness to the unseen powers; while forever pressing in upon the seething little community is the mystery of the new-world wilderness, the counterpart of the spiritual wilderness in which Hester and Arthur wander. This great creation is one of the few "classics" that the nineteenth century has added to literature.

Knightly Soldier, The, by H. Clay Trumbull, is a biography of Major Henry Ward Camp of the Tenth Connecticut Volunteers, who fell in one of the battles before Richmond in 1864. It was written while the War was still in progress; while the author, who was chaplain in the army and an attached friend of the subject of the memoir, was still amid the stress of the great conflict; and he writes with the warmth of personal affection and comradeship of the career of a young American soldier. It is a noble monument to the memory of the author's friend; at the same time it is a graphic chronicle of a soldier's life in the field. The letters of Major Camp interwoven with the narrative reveal the man's study of himself in the experiences of battle, prison, flight, recapture, liberation; and show him to be indeed a "knightly soldier."

Twenty Years of Congress: From Lincoln to Garfield, WITH A REVIEW OF THE EVENTS WHICH LED TO THE POLITICAL REVOLUTION OF 1860, by James G. Blaine, with portraits. (2 vols. 1884-86.) Mr. Blaine's unrivaled opportunity of knowing the period treated of in this work makes it an important contribution to history. It is clear, interesting, and brilliantly written. A large part of the first volume is devoted to a review of the events which

led up to the Civil War. Beginning with the original compromises between the North and the South embodied in the Constitution, it proceeds with the Missouri Compromises of 1820 and 1821, the origin and development of the abolition party, the character of the Southern leaders, the Mexican War, origin and growth of the Republican party, the Dred Scott decision, the debate between Douglas and Lincoln, the John Brown raid and Lincoln's election. Then follow two chapters on Congress in the winter of 1860-61; after which the course of affairs during the War and down to the inauguration of President Johnson occupies the rest of the volume. Mr. Blaine shows himself to be a warm admirer of Henry Clay, contrasting him very favorably with Webster, and saying of him: "In the rare combination of qualities which constitute at once the matchless leader of party and the statesman of consummate ability and inexhaustible resource, he has never been surpassed by any man speaking the English tongue." Of General Grant he speaks in the most appreciative terms. The picture of Lincoln's character is strongly drawn and glowing. Volume ii. covers the period from the beginning of Johnson's administration to the year 1881. The disbandment of the army, reconstruction, the three amendments to the Constitution, the government's financial legislation, Johnson's impeachment, General Grant's two terms, the Geneva award, Hayes's administration, the fisheries question, and Garfield's election, are among the topics treated. In conclusion, the author alludes to the unprecedented difficulty of the legislative problems during the War, and briefly notes the course of Congress in grappling with them, reviews the progress of the people during the twenty years, claiming credit for Congress for the result, and asserts that "No government of modern times has encountered the dangers that beset the United States, or achieved the triumphs wherewith the nation is crowned."

Luck of Roaring Camp, The, and other sketches, by Bret Harte, have for their subjects strange incidents of life in the far West during the gold-fever of '49. The essential romance of that adventurous, lawless, womanless society

is embodied in these tales. Representative members of it, gamblers "with the melancholy air and intellectual abstraction of a Hamlet"; all-around scamps with blond hair and Raphael faces; men with pasts buried in the oblivion east of the Mississippi; young men, battered men, decayed college graduates, and ex-convicts, are brought together in picturesque confusion,—their hot, fierce dramas being played against the loneliness of the Sierras, the aloofness of an unconquerable nature. 'The Luck of Roaring Camp' is perhaps the most beautiful of the sketches; 'The Outcasts of Poker Flat' is scarcely less pathetic. In 'Tennessee's Partner,' and in 'Mig-gles,' humor and pathos are mingled. The entire book is a wonderfully dramatic transcript of a phase of Western life forever passed away.

Vanity Fair, by W. M. Thackeray (1847-48), is one of the few great novels of the world, and perhaps the only novel of society that ranks as a classic, as a perfect and complete embodiment of those peculiar forces and conditions embraced in the term "fashionable." As the sub-title states, it is "without a hero"; but not, however, without a heroine. The central figure of the book is that chef-d'œuvre, the immortal, inimitable, magnificent Becky Sharp, the transcendent type of social strugglers, the cleverest, most unmoral woman in the whole range of fiction. From the hour when she tosses Johnson's Dictionary, the last gift of her teacher, out of the window of the Sedley coach, to her final appearance on the stage of the novel, she never falters in the bluff game she is playing with society. Her victims are numerous, her success, with slight exceptions, is unimpeachable. In constant contrast to her is pretty, pink-and-white, amiable Amelia, all love and trust, Becky's school intimate and first protector. On Amelia and Amelia's family, Becky first climbs towards the dizzy heights of an assured social position. Rawdon Crawley is her final prey, the successful victim of her matrimonial ventures. Having secured him, she is more at liberty to be herself, to cease the strain of concealing her real nature, in her home at least. To the world she is still an actress, and the world does not find her out until it has suffered by her.

The environment in which she is placed—fashionable England of the beginning of the century—offered a great field for the genius of Thackeray. He portrayed it with marvelous, sustained skill through the long, leisurely, many-chaptered novel. Not a foible of fashionable life escaped him: not one weakness of human nature, not one fallacy of the gay world. His satire plays like searching light upon the canvas. His humanity does not miss the pathos sometimes lurking under the hard, bright surface of events. He does not forget that some women are tender, that some men are brave. Neither does he pass eternal judgment upon his characters. In his dealings with these frequenters of 'Vanity Fair,' there is something of the indifference of the gods, something, too, of their chivalry.

Quo Vadis, the latest and perhaps the most popular novel of the Polish master in fiction, Henryk Sienkiewicz, is, like the "trilogy," historical; it deals, however, not with the history of Poland, but with that of Rome in the time of Nero. The magnificent spectacular environment of the decaying Roman empire, the dramatic qualities of the Christian religion, then assuming a world-wide significance, offer rich material for the genius of Sienkiewicz. He presents the background of his narrative with marvelous vividness. Against it he draws great figures: Petronius, the lordly Roman noble, the very flower of paganism; Eunice and Lygia, diverse products of the same opulent world; Nero, the beast-emperor; the Christians seeking an unseen kingdom in a city overwhelmed by the symbols of earthly imperialism; and many others typical of dying Rome, or of that New Rome to be established on the ruined throne of the Cæsars. The novel as a whole is intensely dramatic, sometimes melodramatic. Its curious title has reference to an ancient legend, which relates that St. Peter, fleeing from Rome and from crucifixion, meets his Lord Christ on the Appian Way. "Lord, whither goest thou?" (Domine, quo vadis?) cries Peter. "To Rome, to be crucified again," is the reply. The apostle thereupon turns back to his martyrdom. While 'Quo Vadis' cannot rank with the "trilogy," it is in many respects a remarkable novel. Its merit is not, however, in the ratio of its popularity.

Indiana, by "George Sand" (Madame Dudevant). A romantic tale published in 1832, which is of interest chiefly as being the first which brought the distinguished author into note, and also as portraying something of the author's own experience in married life. The scene is alternately in the Castle de Brie, the estate of the aged Colonel Delmare, a retired officer of Napoleon's army, where he lives with his youthful Creole wife Indiana; and in Paris, where the wife visits her aristocratic aunt, and where lives Raymond de Ramière, the heartless and reckless lover first of her foster-sister and maid Noun, and then of herself. Estranged from her ill-matched husband, the young wife is drawn into the fascinations of Raymond, whose artfulness succeeds in deceiving the Colonel, the wife, and all save the faithful English cousin, Sir Ralph; who secretly loves Indiana, but shields Raymond from discovery for fear of the pain that would result to her. Desperate situations and dire conflicts of emotions follow, with much discourse on love and marital duty, and frequent discussions of the social and political questions of the day; the Colonel representing the Napoleonic idea of empire, Raymond the conservative legitimist, and Sir Ralph the modern republican. The descriptions of nature are vivid, and the characters are skillfully drawn, however untrue they may seem to actual life.

William Tell, the last completed drama of Schiller,—his swansong,—was written in 1804, one year before his death. It is considered one of his finest works, being the most mature expression of that idea of freedom with which he had opened his poetic career in 'The Robbers' twenty years before. But whereas Karl Moor was warring against the existing order of things, the Swiss people were fighting for 'the preservation of their ancient rights.' The drama deals with what one might call the rebellion of the three Swiss counties, Schwyz, Uri, and Unterwalden, against the duke Albrecht of Austria, who was at the same time German Emperor under the name Albrecht I., reigning 1295-1308. His bailiffs, Hermann Gessler von Bruneck and Beringer von Landenberg, harassed the people in all possible ways, in order

to force them into submission to the house of Hapsburg. But a band of the free-born Swiss gathered together on the Rütli, that famous meadow on the lake of Lucerne, even now an objective point of pilgrimage to the traveler in Switzerland. They swore a solemn oath to overthrow the Austrian tyranny, and to free their country. But even while they were maturing their plans, one of the oppressors, Gessler, came to his death. He had forced William Tell to shoot an apple from the head of his son, as a punishment for disregarding a ridiculous ordinance. Tell, one of the best marksmen far and wide, hit the core of the apple without so much as touching a hair of his son's head. Yet he swore vengeance, and at the next opportunity he shot Gessler. This deed was the signal for a general uprising of the people. The Austrian officials were driven out of the country, their castles destroyed, and Switzerland was once more free. Although the play is named after Tell, he is merely the nominal hero. The real protagonists are the whole people.

Yemassee, The: A ROMANCE OF CAROLINA, by William Gilmore Sims.

This is an American romance, the leading events of which are strictly true. The Yemassee are a powerful and gallant race of Indians, dwelling, with their tributary tribes, at the time of the action, in South Carolina. Their hunting grounds are gradually encroached upon by the English colonists, who, by purchases, seizures, and intrigues, finally change the feeling of friendship with which their advent was greeted, into fear, and finally into savage revolt. It is during this period of warfare (the early part of the eighteenth century) that the scene of the romance is laid. Mingled with the description of the life of the primitive red man is a stirring account of the struggles of the early colonists. The romance culminates in a realistic account of the attack by the Yemassee, in conjunction with neighboring tribes and Spanish allies, upon a small band of colonists, who, after a fierce conflict, finally defeat them. Interwoven with the scenes of savage cruelty, Spanish intrigue, and colonial hardship, is the love story of pretty Bess Matthews, daughter of the pastor, and Gabriel Harrison, the savior of the little band;

who later, as Charles Craven, Governor and Lord Palatine of Carolina, claims her hand. If the narrative seems often extravagant in its multiplicity of adventures, hair-breadth escapes, thrilling climaxes, and recurrent dangers, it is to be remembered that it depicts a time when adventure was the rule, and routine the exception; when death lurked at every threshold, and life was but a daily exemplification of the "survival of the fittest."

Some of the principal characters are Sanutee, chief of the Yemassee; Matiwana, his wife; Oconestoga, his son, slain for betrayal of his tribe; Richard Chorley, the buccaneer; and the trader Granger, and his wife,—the latter a type of the woman, brave in spirit and keen of wit, whom the early colonies developed.

Mountaineering in the Sierra Nevada, by Clarence King. (1872.)

Mr. King is so well known a scientist that the government very properly long ago annexed his services. It is therefore to be taken for granted that the geology and geography of this volume are above suspicion. But what delights the unlearned reader is not its scientific accuracy, but its nice observation, its vivid power of description, its unflinching humor, its beautiful literary art. The official mountaineer in pursuit of his duty ascends Mount Shasta and Mount Tyn-dall, Mount Whitney and the peaks of the Yosemite, and gathers all the data for which a distant administration is pining. But on his own account, and to the unspeakable satisfaction of his audience, he "interviews" the Pike County immigrant, the Digger, the man from Nowhere, and the Californian; and the reader is privileged to "assist" with unspeakable satisfaction on all these social occasions, and to sigh that there are not more. A joy forever is that painter of the Sierras whom the geologist—"longing for some equal artist who should arise and choose to paint our Sierras as they really are, with all their color-glory, power of innumerable pine and countless pinnacle, gloom of tempest or splendor, where rushing light shatters itself upon granite crag, or burns in dying rose upon far fields of snow"—suddenly encountered, painting on a large canvas, who accosted him with "Dern'd if you ain't just naturally

ketched me at it! Git off and set down! You ain't goin' for no doctor, I know"; and who confesses that his aim is to be "the Pacific Slope Bonheur." His criticisms on his fellow artists are more incisive than Taine's. "Old Eastman Johnson's barns and everlasting girl with the ears of corn ain't life, it ain't got the real git-up." Bierstadt's mountains would "blow over in one of our fall winds. He hasn't got what old Ruskin calls for." In all Mr. King's character sketches appear the modest good sense and sympathy, and the philosophic spirit, that makes his analysis of social problems so satisfactory. The concluding chapter is given to California as furnishing a study of character. Forced to admit the conditions on which she has been condemned as vulgar and brutal, he yet perceives that *being* is far less significant than *becoming*, and that her future is to be not less magnificent than her hopes.

Social Silhouettes, by Edgar Fawcett, (1885,) is a series of gracefully ironic sketches upon New York society. Mr. Mark Manhattan, born among the elect, related to most of the Knickerbocker families, and blessed with an adequate income, amuses his leisure by a study of social types. He introduces us to the charmed circle of Rivingtons, Riversides, Croton-Nyacks, Schenectadys, and others, all opulent, all sublimely sure of their own superiority to the rest of humanity. With a serene pity born of intimate knowledge of society's prizes, he watches the rich parvenu, Mrs. Ridgeway Bridgeway, push her way to recognition. There is the young lady who fails because her evident anxiety to please repels with a sense of strain all who approach her. There is the young man who succeeds because he makes no effort, and although able to express "nothing except manner and pronunciation," has name and dollars. Mr. Bradford Putnam is another type, an egotistic nonentity without a thought in his mind or a generous sentiment in his heart, who arrogantly enjoys what the gods have provided. Mr. Mark Manhattan does not think that "the brave little Mayflower steered its pale, half-starved inmates through bleak storm of angry seas to help them found an ancestry for such idle dalliers." He is a kindly cynic with sympathy for those who suf-

fer in intricate social meshes, and with contempt for all false standards and hypocrisy. He is not a reformer, but an indolent spectator with a sense of humor, who, after all, enjoys the society which he wittily berates.

Sicilian Vespers, The, by Cassimir Delavigne. This tragedy in five acts, first performed in Paris in 1819, is only memorable from its subject, the "Sicilian Vespers," that being the name given to the massacre of the French in Sicily, in 1282, the signal for which was to be the first stroke of the vesper-bell. John of Procida returns from a visit to secure the aid of Pedro of Aragon in liberating Sicily from the French. His son Loredan has become the fast friend of Montfort, the representative of Charles of Anjou. Montfort asks Loredan to intercede for him with Princess Amelia, heir to the throne of Sicily, unaware that she is his betrothed. Procida orders his son to slay his friend, who is also his country's foe. Amelia warns Montfort, whom she loves despite her betrothal. Montfort, learning Loredan's claims upon her, upbraids him and banishes him; but his nobler impulses triumph, and he pardons him. Night falls; the massacre breaks out. Under cover of darkness, Loredan stabs his friend, who forgives him with his last breath. Loredan cries, "Thou shalt be avenged," and kills himself. His father exclaims, "O my country, I have restored thy honor, but have lost my son. Forgive these tears." Then, turning to his fellow-conspirators, "Be ready to fight at dawn of day." And so the play ends.

Greece under Foreign Domination, FROM ITS CONQUEST BY THE ROMANS TO THE PRESENT TIME: 146 B. C.—1864 A. D. By George Finlay. (Final revised ed. 7 vols., (1877.)) A thoroughly learned, accurate, and interesting history of Greece for two thousand and ten years, by a writer who qualified himself for his task by life-long residence in Greece: a soldier there in Byron's time, a statesman and economist of exceptional intelligence, and a great historian of the more judicious and practical type. The work was executed in parts in the years 1844-1861. It consists of (1) Greece under the Romans 146 B. C.—717 A. D.; (2) The By-

zantine Empire, 717-1204; (3) Mediæval Greece and Trebizond, 1204-1566; (4) Greece under Ottoman and Venetian Dominion, 1453-1821; and (5) The Greek Revolution and Greek Affairs, 1843-1864. The whole was thoroughly revised by the author before his death at Athens in 1875, and was very carefully edited for the Clarendon Press by Rev. H. F. Tozer. In comparison with Gibbon, it deals far more with interesting social particulars, and comes much nearer than Gibbon did to adequate treatment of the ages which both have covered. The author's prolonged residence in Greece, with very great sympathetic attention to Greek affairs, peculiarly qualified him to deal intelligently with the problems of Greek character through the long course of ages, from the Roman conquest to the latest developments. Taken in connection with Grote's admirable volumes for the ages of Greek story before Alexander the Great, the two works, even with a gap of two centuries between them, form one of the most interesting courses in history for thirty centuries to which the attention of intelligent readers can be given.

Leon Roch, by B. Pérez Galdós. This novel is a painful study of the struggle which is to-day taking place between dogma and modern scientific thought. The field of battle is the family of Leon Roch, a young scientist, married to Maria, the daughter of the Marquis de Telleria. Leon thinks he will have no trouble in molding the young girl, but finds soon after marriage that she expects to convert him. When he laughingly asks her how, she tears a scientific book from his hand and destroys it. Knowing that his wife's confessor is responsible for her conduct, he offers to forsake his scientific studies if she will leave Madrid and confine her church-going to Sundays. She refuses; but when he insists on a separation, she consents. The visit of her brother Luis, a religious fanatic, prevents its accomplishment; and his death places an insuperable barrier between husband and wife.

From this event the story moves rapidly to a sad ending.

Peter Ibbetson, by George Du Maurier. In 'Peter Ibbetson' romance and realism are so skillfully blended that one accepts the fairy-tale element

almost unquestioningly. The book is a prose poem, and carries its reader into a new world of dreams and ideal beauty.

The first chapters tell the hero's life as a child in the country near Paris, where he lives happily with his parents and his delicate little friend Mimsey Seraskier, until his father and mother die, and he is taken away by his uncle. The next years are spent at school in England; then Peter quarrels with his bad, ill-bred uncle, and becomes a lonely, hard-working architect. He falls in love at first sight with Mary, the Duchess of Towers: "It was the quick, sharp, cruel blow, the *coup de poignard*, that beauty of the most obvious, yet subtle, consummate, and highly organized order, can deal to a thoroughly prepared victim." Afterwards he has a strange, sweet dream of his boyhood, where Mary is the only living reality; and she tells him how to "dream true," and thus live over again his happy life as a child in France. Finally Peter meets Mary face to face; they discover, he that she is Mimsey Seraskier, and both that they have dreamed the same dream together. After this interview they part forever. Peter hears that his uncle has told infamous lies about his mother, and in justified rage kills him, more by accident than design. On the night that he is sentenced to be hanged, Mary comes into his dream again and tells him that the sentence will be commuted, and that after she is separated from her wretched husband she will make his life happy. Then comes an ideal dream-life of twenty-five years, that must be read to be understood and appreciated, during which Mary's outward life is spent in philanthropy and Peter's is spent in jail. When she dies, and their mutual dream-life ends, Peter becomes wildly insane. She visits him once after her death, and gives him strength to recover and write this singular autobiography. He dies in a criminal lunatic asylum, we are told, and whether he was mad, or the story is true, is left to the imagination.

The hero is a splendid type of manhood, and the Duchess of Towers is one of the sweetest, kindest women in modern fiction.

'Peter Ibbetson' was published in 1891, and was the first novel of the famous English artist.

Van Bibber and Others, by Richard

Harding Davis (1890), is a collection of short stories that appeared originally in the magazines. The central figure in the majority of them is Van Bibber, a young New Yorker of the mythical "Four Hundred," a charming fellow, combining the exquisiteness of the aristocrat with the sterling virtues of the great American people. His tact is consummate, his ideals of good form unimpeachable, his snobbery entirely well-bred. Having plenty of money, and nothing to do but to be "about town," he is in the way of adventures. Some of these are funny; one or two are pathetic. They all serve to throw high light upon Van Bibber in his character of a swell. The stories are well written, and show the author's equal acquaintance with Fifth Avenue and with the East Side.

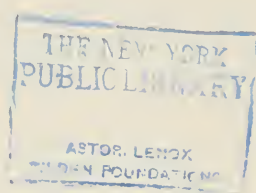
Shirley, Charlotte Brontë's third novel, was published in 1849. The scene is laid in the Yorkshire country with which she had been acquainted from childhood. The heroine, Shirley, was drawn from her own sister Emily. The other characters include three raw curates, — Mr. Malone, Mr. Sweeting, and Mr. Donne, through whom Charlotte Brontë probably satirized the curates of her own acquaintance; Robert Moore, a mill-owner; his distant cousin, Caroline Helstone, whom he eventually marries; his brother, Louis Moore, who marries Shirley Keeldar, the heroine, and a number of others, including workingmen and the neighboring gentry. The story, while concerned mainly with no one character, follows, to some extent, the fortunes of Robert Moore, who, in his effort to introduce new machinery into his cloth mill, has to encounter much opposition from his employés. In her childhood, while at school at Roe Head, Charlotte Brontë had heard much of the Luddite Riots which were taking place in the neighborhood, and which furnished her later for the descriptions of the riots in Shirley.

The book faithfully reproduces the lives of country gentlefolk, and is richer in portrayal of character than in striking incident. Wholesome and genial in tone, it remains one of Charlotte Brontë's most attractive novels.

Through Night to Light ('Durch Nacht zum Licht'), by Friedrich Spielhagen (3 vols., 1861), a conclusion

*XIVth CENTURY MANUSCRIPT OF
ST. MATTHEW'S GOSPEL.*





of the romance 'Problematische Naturen' (Problematic Characters).

The promise of the title is not fulfilled by the course of this story or its conclusion. Oswald Stein, the hero of the preceding narrative, is to be brought "through night to light" in this work, but he does not accomplish this transition. The same inconstancy, the same facile impressibility, and the same transitoriness of impression, are brought out by similar sentimental experiences to those narrated in 'Problematic Characters.' Indeed, the hero is even less admirable than in his hot youth, since his experiments are no longer entirely innocent. The solution offered to the puzzle of his life is Oswald's heroic death on the barricades of Paris; but this suggestion of "light" is inadequate in view of the darkness of the preceding "night."

The story is usually regarded as an attempt to effect a compromise between the realistic tendencies of the late nineteenth century, and the idealism of an earlier school. It is rich in single episodes of interest or beauty; and its various heroines, Melitta, Hélène, Cécile, are well drawn. As a whole, however, and looked at from the point of view of its purpose, 'Through Night to Light' is not a powerful or convincing statement of the problem which the novelist has propounded.

Lady Lee's Widowhood, by Edward Bruce Hamley. (1854.) On its publication, this novel was called the most promising work of fiction since Bulwer's 'Pelham.' Sir Joseph Lee, a rich but weak-minded baronet, dies bequeathing all his property to his young widow, under the condition that she does not marry again without the consent of Col. Lee, Joseph's dissolute old uncle. In case of her marriage, the estate is to be divided between the baronet's young son and Col. Lee. The interest depends on the contrivances of Col. Lee to secure control of his niece's fortune, and the counter-contrivances of Lady Lee and her friends to keep it. The remaining chief characters of the tale are Captain Lane, a young soldier, Ostend, and two charming young girls, all of whom are provided with plenty of incident, and opportunity to shine. Gipsies, fortune-hunters, and members of the swell mob fill up the scene. The story is told with ease and vivacity, the composition is

spirited and graceful, and the humor is refined. It is a typical old-style English novel, in which virtue overcomes vice and triumphs in the end. Dramatized as 'Rosedale,' it has been a favorite play for more than a generation.

My Studio Neighbors, a volume of sketches, by William Hamilton Gibson. Illustrated by the author. (1898.) The titles of these sketches are: 'A Familiar Guest,' 'The Cuckoos and the Outwitted Cow-bird,' 'Door-Step Neighbors,' 'A Queer Little Family on the Bittersweet,' 'The Welcomes of the Flowers,' 'A Honey-Dew Picnic,' 'A Few Native Orchids and their Insect Sponsors,' 'The Milkweed.' Nobody since Thoreau has brought a more exact and clear observation to the study of familiar animal and plant life than the author of these sketches, and even Thoreau did not always see objects with the revealing eye of the artist. Mr. Gibson has the "sharp eye" and "fine ear" of the prince in the fairy-tale; and his word pictures are as vivid as the beautiful work of his pencil. To read him is to meet the creatures he describes, on terms of friendship.

Reveries of a Bachelor: OR, A BOOK OF THE HEART, by "Ik Marvel," pseudonym of Donald Grant Mitchell. The Bachelor's first Reverie was published in the Southern Literary Messenger in 1849, and was reprinted the following year in Harper's New Monthly Magazine. It represents the sentimental Bachelor before a fire of oak and hickory in a country farmhouse. He broods through an evening of "sober and thoughtful quietude." His thoughts are of matrimony, suggested by the smoke—signifying doubt; blaze—signifying cheer; ashes—signifying desolation. Why should he let himself love, with the chance of losing? The second Reverie is by a city grate, where the tossing sea-coal flame is like a flirt,—"so lively yet uncertain, so bright yet flickering,"—and its corruseations like the leapings of his own youthful heart; and just here the maid comes in and throws upon the fire a pan of anthracite, and its character soon changes to a pleasant glow, the similitude of a true woman's love, which the bachelor enlarges much upon in his dream-thoughts. The third Reverie is over his cigar, as lighted by a coal, a wisp of paper, or a match,—

each bearing its suggestion of some heart-experience. The fourth is divided into three parts, also: morning, which is the past,—a dreaming retrospect of younger days; noon, which is the bachelor's unsatisfied present; evening, which is the future, with its vision of Caroline, the road of love which runs not smooth at first, and then their marriage, foreign travel, full of warm and lively European scenes, and the return home with an ideal family conclusion. These papers, full of sentiment, enjoyed a wide popularity.

English Thought in the Eighteenth Century, History of, in two volumes, by Leslie Stephen. (1876.) The scope of this important book is hardly so broad as the title would indicate, for the subject treated with the greatest fullness is theology. The first volume, indeed, is given almost entirely to the famous deist controversy with which the names of Hume, Warburton, Chubb, Sherlock, Johnson, and the rest of the great disputants of the time—names only to the modern reader—are associated. The ground covered extends from the milestones planted by Descartes by means of his doctrine of innate ideas, to the removal of the boundaries of the fathers by the "constructive" infidelity of Thomas Paine. This review weighs with care the philosophical significance of the gradual change of thought, a knowledge of which is conveyed through an examination of the representative books upon theology and metaphysics. The historian's criticism upon these is fair-minded, illuminative, and always interesting, by means of its wide knowledge and wealth of illustration. So broad is it that it seems to bring up for judgment all the pressing social, moral, and religious questions of the present time. Mr. Stephen points out that the deist controversy was only one form of that appeal from tradition and authority to reason, which was the special characteristic of the eighteenth century. In his method of dealing with the "body of divinity," which he explains to the worldly modern reader, he shows himself both the philosophical historian and the philosophic critic. He belongs to the Spencerian school, which regards society as an organism, and history as the record of its growth and development. The stream

of tendency is so vividly indicated, that the analysis of the movement of the last century might almost be a statement of certain phases of thought and morals of to-day. If the terms of the problems discussed are obsolete, their discussion has a constant reference to the most modern theories.

Mr. Stephen is never the detached observer. These questions mean a great deal to him; and therefore the reader also, whether he approve or disapprove the bias of his guide, is compelled to find them important. In studying such books as this, and the admirable discussions of Mr. Lecky on European morals, and Rationalism in Europe, it is difficult to escape from a certain sense of the inevitableness of the opinions held by mankind at every stage of their development; so that the question of the importance of the truth of these opinions is apt to seem secondary. But Mr. Stephen does not belittle the duty of arriving at true opinions, nor does he assume that his side—and he takes sides—is the right side, and the question closed.

Volume ii. discusses moral philosophy, political theories, social economics, and literary developments. It gives with great fullness and fairness the position of the intuitional school of morals, and of the latest utilitarians, who now declare that society must be regulated not by the welfare of the individual, but by the well-being of that organism which is called the human race. "To understand the laws of growth and equilibrium, both of the individual and the race, we must therefore acquire a conception of society as a complex organism, instead of a mere aggregate of individuals." To Mr. Stephen history witnesses that the world can be improved, and that it cannot be improved suddenly. Of the value of the theory that society is an organism, this book is a conspicuous illustration. Its candor, its learning, its honest partisanship, its impartiality, with its excellent art of stating things, and its brilliant criticism, make it a most stimulating as well as a most informing book, while it is always entertaining.

Life and Times of Stein; OR, GERMANY AND PRUSSIA IN THE NAPOLEONIC AGE, by J. R. Seeley, regius professor of modern history in the University of Cambridge. (3 vols., octavo,

1878.) Professor Seeley's object in writing this valuable if rather lengthy biography was primarily, as he states in his preface, to describe and explain the extraordinary transition period of Germany and Prussia, which occupied the age of Napoleon (1806-22),—and which has usually been regarded as dependent upon the development of the Napoleonic policy,—and to give it its true place in German history. Looking for some one person who might be regarded as the central figure around whom the ideas of the age concentrated themselves, he settled on Stein. Biographies of other prominent persons—as Hardenberg, Scharnhorst, etc.—are interwoven with that of Stein. The work is divided into nine parts: (1) Before the Catastrophe (*i. e.*, the Prussian subjugation by Napoleon); (2) The Catastrophe; (3) Ministry of Stein, First Period; (4) Ministry of Stein, Transition; (5) Ministry of Stein, Conclusion; (6) Stein in Exile; (7) Return from Exile; (8) At the Congress; (9) Old Age. It is clearly and picturesquely written, and springs from a statesmanlike and philosophical grasp of its material. Stein's great services to Prussia, and indeed to the world (the emancipating edict of 1807, his influence in Russia, at the Congress of Vienna, 1814, etc.), have never elsewhere been so convincingly stated. The author indeed confesses, that while at starting he had no true conception of the greatness of the man, Stein's importance grew on him, and he ended by considering the part which the chancellor played an indispensable one in the development of modern Germany. Many extracts are given from Stein's letters and official documents, which make his personality distinct and impressive. The politics and social conditions of Russia, Austria, and France, and the effect which these produced in Germany, are made both clear and interesting. A multitude of anecdotes and personal reminiscences adds the element of entertainment which so serious a biography demands. But its great merit is that nowhere else exists a more judicial and philosophic estimate of Napoleon's character and policy than in the chapters devoted to his meteoric career.

Egyptians, Ancient Religion of the, by Alfred Wiedemann. (1897.) A work designed to set before the reader

the principal deities, myths, religious ideas and doctrines, as they are found in Egyptian writings, and with special reference to such facts as have important bearings on the history of religion. It is based throughout on original texts, of which the most significant parts are given in a rendering as literal as possible, in order that the reader may judge for himself of their meaning. Dr. Wiedemann expresses the opinion that the essays of Maspero, in his '*Études de Mythologie et de Religion*' (Paris, 1893), are far weightier for knowledge of the subject than any previous writings devoted to it. Maspero especially condemns the point of view of Brugsch, who attempts to prove that Egyptian religion was a coherent system of belief, corresponding somewhat to that imagined by Plutarch in his interesting work on Isis and Osiris.

We may speak of the religious ideas of the Egyptians, he says, but not of an Egyptian religion: there never came into existence any consistent system. Of various religious ideas, found more or less clearly represented, it cannot be proved historically which are the earlier and which are the later. They are all extant side by side in the oldest of the longer religious texts which have come down to us,—the Pyramid inscriptions of the Fifth and Sixth dynasties. Research has determined nothing indisputable as to the origins of the national religion of the Egyptians, their form of government, their writing, or their racial descent. The more thoroughly the accessible material, constantly increasing in amount, is studied, the more obscure do the questions of origin become.

Ancient Egypt was formed by the union of small States, or districts, which the Greeks called Nomes: twenty-two in Upper Egypt, and twenty in Lower Egypt. Each nome consisted of (1) The capital with its ruler and its god; (2) the regularly tilled arable land; (3) the marshes, mostly used as pasture, and for the cultivation of water plants; and (4) the canals with their special officials. Not only did each nome have its god and its own religion regardless of neighboring faiths, but the god of a nome was within it held to be Ruler of the gods, Creator of the world, Giver of all good things, irrespective of the fact that adjacent nomes similarly made each its own god the One and Only Supreme.

There were thus many varieties and endless rivalries and conflicts of faiths, and even distinct characters attached to the same name; as Horus at Edfu, a keen-sighted god of the bright sun, and Horus at Letopolis, a blind god of the sun in eclipse. If a ruler rose to royal supremacy, he carried up the worship of his god. From the Hyksos period of about six hundred years, the origin of all forms of religion was sought in sun worship. Dr. Wiedemann devotes chapters to 'Sun Worship,' 'Solar Myths,' and 'The Passage of the Sun through the Underworld,' tracing the general development of sun worship and the hope of immortality connected with it. Then he sketches 'The Chief Deities'; 'The Foreign Deities'; and 'The Worship of Animals,' which was due to the thoroughly Egyptian idea of an animal incarnation of deity. He then reviews the story of 'Osiris and his Cycle,' and the development of 'The Osirian Doctrine of Immortality,'—"a doctrine of immortality which in precision and extent surpasses almost any other that has been devised." This doctrine, Dr. Wiedemann says, is of scientific importance first from its extreme antiquity, and also from its many points of affinity to Jewish and Christian dogma. The whole cult or worship of Osiris, of Isis, and of Horus, with some other related names, forms a study of great interest. Dr. Wiedemann concludes his work with chapters on 'Magic and Sorcery,' and 'Amulets,' features in all ancient religion of the practical faith of the masses.

The Sacred Books of the East.

TRANSLATION BY VARIOUS ORIENTAL SCHOLARS, AND EDITED BY MAX MÜLLER. (First Series, 24 vols. Second Series, 25 vols.)

An attempt to provide, by means of a library of selected works, a complete, trustworthy, and readable English translation of the principal Sacred Books of the Eastern Religions,—the two religions of India, Brahmanism and Buddhism; the religion of Persia, the Parsee or Zoroastrianism; the two religions of China, Confucianism and Taoism; and the religion of Arabia, Mohammedanism. Of these six Oriental book-religions, Brahmanism was started by Brahman or priestly use of a body of Sanskrit poetry. The other five started from the

work of personal founders: Buddha, Zoroaster, Confucius, Lao-tze, and Mohammed. In Buddha's case, the book of his religion came from his disciples. Zoroaster produced a small part only of the Parsee books. Confucius produced the sacred books of his religion; but mainly by compiling, to get the best of the existing literature. Lao-tze produced one very small book. The Koran or Qur'an was wholly *spoken* by Mohammed, not written,—in the manner of trance-speaking; and preserved as his disciples either remembered his words, or wrote them down.

The oldest writings brought into use as scriptures of religion were the Babylonian, dating from about 4000 B. C. The Egyptians also had sacred writings, such as the 'Book of the Dead,' which may have had nearly as early an origin. India comes next to Egypt and Babylonia in the antiquity (perhaps 2000–1500 B. C.) of the poems or hymns made into sacred books and called the Veda. Persia follows in order of time, perhaps 1400 B. C. To the Greeks, from about 900 B. C., the Homeric poems were sacred scriptures for many centuries, very much as in India Sanskrit poems became sacred. The Chinese scriptures date not far from 600 B. C., and the Buddhist about a hundred years later. The Hebrews first got the idea at the last end of their history, when in exile in Babylon; and they not only borrowed the idea, but borrowed stories and beliefs and religious feelings. Under the direction of Ezra, a governor sent from Babylon, they publicly recognized writings got together by the priestly scribes as their sacred scriptures. The exact date was 444 B. C. The idea of scriptures of religion is a universal ancient idea, similar to the idea of literature in modern times. It in some cases grew very largely out of belief that the trance inspiration, which was very common, was of divine origin. The Koran, or Qur'an, which came very late, 622 A. D. was wholly the product of the trance experiences of Mohammed; and as such it was thought to be direct from God. The trances in which Mohammed spoke its chapters were believed to be miraculous. He did not know how to write; and while he made no other divine claim, he pointed to the trance-uttered suras or chapters of the Koran as manifestly miraculous.

The sacred books of the East do not come to us full of pure religion, sound morality, and wise feeling. They rather show the dawn of the religious consciousness of man, rays of light and clouds of darkness, a strange confusion of sublime truth with senseless untruth. Their highest points seem to rise nearer to heaven than anything we can read elsewhere, but their lowest are dark abysses of superstition. What may seem, however, on first reading, fantastic phraseology, may prove upon sufficient study a symbol of deep truth. But it is chiefly as materials of history, records of the mind of man in many lands and distant ages, and illustrations of the forms taken by human search for good, aspiration for truth, and hope of eternal life, that all the many books of old religions and strange faiths are full of interest to-day.

In the list of separate works which follows, the books of the different religions are brought together. The figures in Roman are the numbers under which the volumes have been published. The Oxford University Press is about to bring out a greatly cheapened popular edition of the entire double series.

BRAHMANICAL

Vedic Hymns. Part i.: Hymns to the Maruts, Rudra, Vâyu, and Vâta. Translated by F. Max Müller. Part ii.: Hymns to Agni. Translated by Hermann Oldenberg. (2 vols. xxxii., xlv.)

The hymns of Rig-Veda are something over a thousand in number, divided into ten Mandalas, or books. Rig-Veda means Praise-Veda. The other three Vedas, placed side by side with the Rig-Veda, on the top shelf of Veda Literature, are the Sama-Veda, the Yajur-Veda, and the Atharva-Veda. But they are not collections of hymns. The Sama-Veda is a liturgy, to be used in connection with a kind of sacrament, in which a liquor prepared from the Soma plant and used in aid of inspiration was employed. It was made up mostly by quotations from the Rig-Veda. The Yajur-Veda was another liturgy, to be used in connection with sacrifices, and made up partly by quotations from the Rig-Veda, and partly by prose directions (yajus) for the sacrifices. There was thus a first Veda of the poets, and a second and third of the priests. To some extent at least the poets had been priests also, in

the simple days before the age of priests or Brahmins. The fourth Veda was like the first in being a literary collection, but hardly at all another book of hymns. It had some poetry, but more prose, and was more a book of thoughts than of song. But it made the fourth of the original Vedas. Its hymns are given in Vol. xlii., 'Hymns of the Atharva-Veda.' The reader will easily see that these Atharva-Veda hymns represent a different and much later stage of culture from that seen in the Rig-Veda.

The word Veda means knowledge; and it was carried on to cover several stages of development or successive classes of productions, such as the Brahmanas, the Upanishads, the Sutras, the Laws, and many more. Not only the four Vedas, but the Brahmanas and the Upanishads, are included under Sruti,—something heard, absolutely divine; while later productions are classed as Smṛiti, something handed down, tradition of human origin.

The Maruts were the Storm-gods, the wild forces of nature, and to these the first volume is almost wholly devoted. To give, however, at the opening, an example of the very best, Max Müller places at the head of his collection a hymn containing the most sublime conception of a supreme Deity. The second volume contains the greater part of the Agni hymns of the Rig-Veda. The two volumes make a very valuable study in translation of selected parts of the earliest, most original, and most difficult of Vedic books, the Rig-Veda.

The volume of hymns from the Atharva-Veda, translated by Maurice Bloomfield, includes very extended extracts from the Ritual books and the Commentaries; making, with the translator's notes and an elaborate introduction, a complete apparatus of explanations. Most of the hymns are for magical use,—charms, imprecations, etc., with a few theosophic and cosmogonic hymns of exceptional interest.

The Satapatha-Brahmana, according to the Text of the Mādhyana School. Translated by Julius Eggeling. (5 vols. xii.: xxvi.: xli.: xlii.: xlv.)

An example of the ancient theological writings appended to the original four Vedas by the Brahmins, or priests, for the purpose of very greatly magnifying their own office as a caste intrusted

with the conduct of sacrifices of every kind. There are some thirteen of them, with attachments to different parts of the original four Vedas. The title given above is that of the most important and valuable. It is called *Satapatha*, or "of the hundred paths," because it consists of one hundred lectures. It has a very minute and full account of sacrificial ceremonies in Vedic times, and many legends and historical allusions. Nothing could be more wearisome reading; yet the information which can be gleaned in regard to sacrifices, the priestly caste, and many features of the social and mental development of India, is very valuable. A devout belief in the efficacy of invocation and sacrifice appears in the Vedic hymns. This was taken advantage of by the Brahmans to arrange a regular use of these hymns in the two liturgical Vedas, and to establish a proper offering of sacrifices conducted by themselves. The Brahmanas are their endlessly repeated explanations and dictions about sacrifice and prayer.

The third, fourth, and fifth books of the great work presented in these five volumes deal very particularly with the Soma-sacrifice, the most sacred of all the Vedic sacrificial rites. It concerns the nature and use of "a spirituous liquor extracted from a certain plant, described as growing on the mountains." "The potent juice of the Soma plant, which endowed the feeble mortal with godlike powers and for a time freed him from earthly cares and troubles, seemed a veritable God,—bestower of health, long life, and even immortality." The Moon was regarded as the celestial Soma, and source of the virtue of the plant.

Another branch of the story of sacrifices relates to the worship of Agni, the Fire. It fills five out of fourteen books, and the ideas reflected in it are very important for knowledge of Brahman theosophy and cosmogony. The ritual of the Fire-altar was brought into close connection with that of the Soma "fiery" liquor.

The Upanishads. Translated by F. Max Müller. (2 vols. i.: xv.)

Philosophical treatises of the third stage of the Veda literature, designed to teach the spiritual elements, the deepest thoughts, and the purest wisdom, of Vedic religion. The first stage was the

Veda, or the four Vedas, in the limited sense. The second was the Brahmanas or priestly commentaries on the four Vedas. The third stage was the Upanishads looking in a very different direction from that of the priests and the pious offerers of sacrifice; works for thinkers. They were produced, to the number of 150 to 200, in the long course of time; but of the most ancient, older probably than 600 B. C., the list is short. They mostly grew up in close connection with Brahmanas, in a sort of appendix to them called the Aranyakas (forest-books).

In Max Müller's two volumes, twelve representative ones are given. As early as the reign of Akbar at Delhi in India (1556-86), translations of fifty Upanishads were made; and in 1657 Dârâ Shukoh, a grandson of Akbar, and Shah Jehân's eldest son, brought out a translation into Persian, a language then universally read in the East, and known also to many European scholars. This act of religious liberalism, like that of the great Akbar, was made a pretext in 1659, by Aurangzib, the son of Shâh Jehân, who had succeeded to the empire, for putting to death the scholar brother who wished to bring Mohammedans and Hindus into one broad faith. In 1775 one of the manuscript copies of this Persian translation came into the hands of Anquetil Duperron, a French scholar famous also for his discovery of the Zend-Avesta, or Zoroastrian scriptures of ancient Persia; and he brought out a translation into Latin, one volume in 1801 and a second in 1802. Although the Latin was very hard to understand, and this was a specimen of the utterly unknown Sanskrit literature, done first into Persian in 1657, Schopenhauer, since known as one of the most eminent of German philosophers, said: "I anticipate that the influence of Sanskrit literature will not be less profound than the revival of Greek in the fourteenth century." He also said of the Upanishads as he read them: "From every sentence, deep, original, and sublime thoughts arise, and the whole is pervaded by a high and holy and earnest spirit. And how thoroughly is the mind here washed clean of all early engrafted Jewish superstitions, and of all philosophy that cringes before those superstitions. In the whole world there is no study so beneficial and so elevating.

It has been the solace of my life, and will be the solace of my death."

The two volumes here given contain eleven of the Upanishads, which Max Müller calls "the classical or fundamental Upanishads of the Vedānta philosophy," and which the foremost native authorities have recognized as the old and genuine works of this class.

The Vedānta-Sūtras, with the Commentary by Śaṅkarācārya. Translated by G. Thibaut. (2 vols. xxxiv., xxxviii.) Sūtras are short aphorisms, a collection of which contains a complete body of teaching. One class of sūtras contains concise explanations of sacrificial matters, designed to give in brief what the Brahmanas give at interminable length. Another class are designed to give in the same way concise, clear explanations of the philosophy taught in the Upanishads. They deal with such topics as the nature of Brahman or the Divine, the relation to it of the human soul, the origin of the physical universe, and the like. Sūtra writings form the fourth stage of Veda.

The Grihya-Sūtras, Rules of Vedic Domestic Ceremonies. Translated by Hermann Oldenberg. (2 vols. xxix.: xxx.) These treatises giving rules of domestic ceremonies reflect in a very interesting way the home life of the ancient Aryas. In completeness and accuracy, nothing like the picture which they give can be found in any other literature. They are a secondary class of Sūtras; based, in the case of those here given, on the Rig-Veda, and on one of the Brahmanas. They presuppose the existence of "Śrauta-sūtras," dealing with such more important matters as the great sacrifices. Their object was to deal with the small sacrifices of domestic life.

LAW-BOOKS OF INDIA

The Sacred Laws of the Aryas, as taught in the schools of Apastamba, Gautama, Vāśishṭha, and Baudhāyana. Translated by Georg Bühler. (2 vols. ii.: xiv.) The original treatises showing the earliest Aryan laws on which the great code of Manu, and other great codes of law by other lawgivers, were founded. As a revelation of the origins of law and usage in the early Aryan times, these treatises are of great interest. They overthrow the Brahmanical legend of the ancient origin of caste,

xxx—27

and carry sacred law in India back to its source in the teaching of the schools of Vedic study; proving that the great law codes which came later, and claimed to be revealed, were a literary working-over of older works which made no claim to be revelation. The laws that are brought to view are of the nature of Sūtra teaching in regard to the sacrifices and the duties of the twice-born.

The Institutes of Vishnu. Translated by Julius Jolly. (vii.) A collection of legal aphorisms, closely connected with one of the oldest Vedic schools, the Kaṭhas, but considerably added to in later time. The great work of Manu is an improved metrical version of a similar work, the law-book of the Manavas. Both the Manavas and the Kaṭhas were early schools studying the Yajur-Veda in what was known as its Black form; Black meaning the more ancient and obscure; and White, the corrected and clear. The 'Institutes,' in one hundred chapters, were put under the name of Vishnu by a comparatively late editor.

Manu. Translated, with extracts from seven Commentaries, by Georg Bühler. The celebrated code of Manu, the greatest of the great lawgivers of India. The translation is founded on that of Sir William Jones, carefully revised and corrected with the help of seven native commentaries. The quotations from Manu, which are found in the law-books now in use in India, in the government law courts, are all given in an appendix; and also many synopses of parallel passages found in other branches of the immense literature of India. Manu is the Moses of India. His laws begin with relating how creation took place; and chapters i.-vii. have a religious, ceremonial, and moral bearing. The next two chapters deal with civil and criminal law. Then three chapters relate again to matters chiefly moral, religious, or ceremonial.

The Minor Law-Books. Part i. Nārada: Bṛihaspati. Translated by Julius Jolly. (xxxiii.) A volume of law-books of India which come after Manu. The first is an independent and specially valuable exposition of the whole system of civil and criminal law, as taught in the law-schools of the period; and it is the only work, completely preserved in manuscript, which deals with law only, without any reference to ceremonial and

religious matters. The date of Manu being supposed to be somewhere in the period 200 B. C. to A. D., Nârada is supposed to have compiled his work in the fourth or fifth centuries A. D. The second part of the volume contains the Fragments of Br̥haspati. They are of great intrinsic value and interest, as containing a very full exposition of the whole range of the law of India; and they are also important for their close connection with the code of Manu.

ZOROASTRIAN

The Zend-Avesta. Part i.: The Vendidad. Part ii.: The Sirôzahs, Yasts, and Nyâyis. Translated by James Darmesteter. Part iii.: The Yasna, Visparad, Âfrinagân, Gâhs, and Miscellaneous Fragments. Translated by L. H. Mills. (iv., xxiii, xxxi.) The Parsee or Zoroastrian scriptures. The three volumes contain all that is left of Zoroaster's religion, the religion of Persia under Cyrus, Darius, and Xerxes; which might have become, if the Greeks had not defeated the Persian army at Marathon, the religion of all Europe. The Mohammedans almost blotted it out in Persia, when the second successor of Mohammed overthrew the Sassanian dynasty, 642 A. D. To-day the chief body of Parsees (about 150,000 in number) are at Bombay in India, where their ancestors found refuge. Though so few in number, they have wealth and culture along with their very peculiar customs and ideas. Only a portion of their sacred writings is now extant, and but a small part of this represents the actual teaching of Zoroaster. The Parsees are the ruins of a people, and their sacred books are the ruins of a religion; but they are of great interest as the reflex of ideas which, during the five centuries before and the seven centuries after Christ, greatly influenced Judaism, Christianity, and Mohammedanism.

Pahlavi Texts. Translated by E. W. West. (3 vols., v., xviii., xxiv., xxxvii.) A reproduction of works, nine in number, constituting the theological literature of a revival of Zoroaster's religion, beginning with the Sassanian dynasty. Their chief interest is that of a comparison of ideas found in them with ideas adopted by Gnostics in connection with Christianity. They form the second stage of the literature of Zoroastrianism. The date of origin of the Sassanian

dynasty, under which the Pahlavi texts were produced, is 226 A. D. The fall of the dynasty came in 636-651 A. D.

The Contents of the Nasks, as stated in the 8th and 9th books of the Dinkard. Translated by E. W. West. (2 vols. xxxvii., xlvii.) The Nasks were treatises, twenty-one in number, containing the entire Zoroastrian literature of the Sassanian period. The object of the present work is to give all that is known regarding the contents of these Nasks, and thus complete the earlier story of the Zoroastrian religion.

The Bhagavadgîtâ, with the Sanatsugâtîya, and the Anugîtâ. Translated by Kâshinâth Trimbak Telang, (viii.) The earliest philosophical and religious poem of India. It is paraphrased in Arnold's 'Song Celestial.' Its name means the Divine Lay or the Song sung by the Deity. The work represents an activity of thought departing from Brahmanism, and tending to emancipation from the Veda, not unlike that represented in Buddha and his career.

BUDDHIST

Buddhist Suttas. Translated from Pâli by T. W. Rhys Davids. (xi.) A collection of the most important religious, moral, and philosophical discourses taken from the sacred canon of the Buddhists. It gives the most essential, most original, and most attractive part of the teaching of Buddha, the Sutta of the Foundation of the Kingdom of Righteousness, and six others of no less historical value, treating of other sides of the Buddhist story and system. The translator gives as the dates of Buddha's life of eighty years about 500-420 B. C.

Vinaya Texts. Translated from the Pâli by T. W. Rhys Davids and Hermann Oldenberg. (3 vols., xiii., xvii., xx.) A translation of three Buddhist works which represent the moral teaching of Buddhism as it was definitively settled in the third century B. C. They belong to that part of the sacred literature of the Buddhists which contains the regulations for the manner of life of the members of the Buddhist Fraternity of monks, nearly the oldest and probably the most influential that ever existed.

The Dhammapada. A collection of verses; being one of the canonical books

of the Buddhists. Translated from Pāli by F. Max Müller. And *The Sutta-Nipāta*. Translated from Pāli by V. Fausbøll. (x.) Two canonical books of Buddhism. The first contains the essential moral teaching of Buddhism, and the second an authentic account of the teaching of Buddha himself, on some of the fundamental principles of religion.

The Saddharma-pundarīka; or, *The Lotus of the True Law*. Translated by H. Kern. (xxi.) A canonical book of the Northern Buddhists, translated from the Sanskrit. There is a Chinese version of this book which was made as early as the year 286 A. D. It represents Buddha himself making a series of speeches to set forth his all-surpassing wisdom. It is one of the standard works of the Mahāyāna system. Its teaching amounts to this, that every one should try to become a Buddha. Higher than piety and higher than knowledge is devoting oneself to the spiritual weal of others.

Gaina-Sutras. Translated from Prakrit by Hermann Jacobi. (2 vols. xxii., xlv.) The religion represented by these books was founded by a contemporary of Buddha; and although in India proper no Buddhists are now found, there are a good many Gainas, or Jains, holding a faith somewhat like the original Buddhist departure from Brahmanism. The work here translated is their bible.

The Questions of King Milinda. Translated from the Pāli by T. W. Rhys Davids. (2 vols. xxxv. xxxvi.) A work written in northern India, but entirely lost in its original form. It was translated into Pāli for the Buddhists of Ceylon, and is held in great esteem by them. It is of such a literary character as to be pronounced the only prose work composed in ancient India which would be considered, from the modern point of view, a successful work of art. It consists of discussions on points of doctrine between King Milinda and an Elder. There is a carefully constructed story into which the dialogues are set.

Buddhist Mahāyāna Texts. Translated by E. B. Cowell, F. Max Müller, and J. Takakusu. (xlix.) Several works of importance for the history of Buddhism. The first is a poem on the legendary history of Buddha. The second is a group of Japanese Buddhist

works, such as 'The Diamond Cutter,' one of their most famous Mahāyāna treatises; 'The Land of Bliss,' which more than ten million Buddhists—one of the largest Buddhist sects—use as their sacred book; and 'The Ancient Palm Leaves,' containing fac-similes of the oldest Sanskrit manuscripts at present known. The third is another Japanese work, in the form of a 'Meditation' by Buddha himself. Japan received Buddhism from China by way of Corea in 552 A. D. The present volume gives all the sacred books in use by the Japanese Buddhists.

The Fo-sho-hing-tsan-king: A Life of Buddha, by Asvaghosha Bodhisattva, translated from Sanskrit into Chinese by Dharmaraksha, 420 A. D., and from Chinese into English by Samuel Beal. (xix.) A Life of Buddha rendered into Chinese for Buddhists in China. It contains many mere legends, similar to those which appeared in apocryphal accounts of the life of Jesus.

CHINESE

The Sacred Books of China. The Texts of Confucianism. Part i.: The Shū King, the Religious Portions of the Shih King, and the Hsiāo King. Part ii.: The Yi King. Parts iii. and iv.: The Lǐ Kǐ, or Collection of Treatises on the Rules of Propriety, or Ceremonial Usages. Translated by James Legge. (4 vols. iii., xvi., xxvii., xxviii.) The productions of Confucius; not original compositions, but a variety of compilations, designed to present the best practical wisdom as of authority, because it was old as well as because it was good. Not only was Confucius not the founder of a new religion, but his aim was to make a system of good conduct and proper manners which would leave out the low religion of spiritism and magic and priestcraft, as the mass of the Chinese knew it, and in fact still know it. The volumes named above are a complete library of the teaching of Confucius.

'The Shuh' is a book of historical documents covering the period from the reign of Yao in the twenty-fourth century B. C., to that of King Hsiang, 651-619 B. C. As early as in the twenty-second century B. C., the narratives given by Confucius were contemporaneous with the events described.

'The Shih' is a Book of Poetry, containing 305 pieces, five of which belong

to the period 1766-1123 B. C. The others belong to the period 1123-586. The greater number describe manners, customs, and events, but the last of the four Parts is called 'Odes of the Temple and the Altar'; and many other pieces have something of a religious character. The Hsiao is a work on Filial Piety, and one of great interest.

'The Yi,' called the Book of Changes, was originally a work connected with the practice of divination. It is obscure and enigmatical, yet contains many fragmentary physical, metaphysical, moral, and religious utterances very suggestive of thought, and in that way peculiarly fascinating. It was highly prized by Confucius as fitted to correct and perfect the character of the reader. The Sung dynasty, beginning 960 A. D., based on it what has been called their "Atheo-political" system. An outline of this is given in an appendix to the translation of the Yi.

The Li Ki is the Record of Rights, in 46 books, filling two large volumes in translation. They belong to the period of the Kau dynasty, about 1275 to 586 B. C.; and so far as they reflect the mind of Confucius, it is at second-hand through the scholars, who gathered them up centuries after his death, in the time of the Han dynasty.

The Sacred Books of China. The Texts of Taoism. Translated by James Legge. (2 vols., xxxix., xl.) The scriptures of the second of the two practical philosophic religions which originated in China about the same time, that of Confucius and that of Lao-tze. The latter philosopher was the more transcendental of the two, and in its pure form his teaching was a system of lofty thought. But Taoism long since underwent extreme corruption into a very low system of spiritism and sorcery. What the real thoughts of the great master were, these volumes show. They first give the only work by the master himself, the T'ao Teh K'ing, by Lao-tze. Next follow the writings of K'wang-tze, of the second half of the fourth century B. C. There is given also a treatise on 'Actions and their Retributions,' dating from the eleventh century of our era, about which time the system changed from a philosophy to a religion. Other writings are added in elucidation of the Taoist system, and its degradation to a very low type of superstition.

MOHAMMEDAN

The Qur'ân. Translated by E. H. Palmer. (2 vols. vi., ix.) A translation of the utterances of Mohammed, which were brought together into a volume after his death, and thereby made the sacred book of Mohammedanism. There is no formal and consistent code either of morals, laws, or ceremonies. Given, as it was, a fragment at a time, and often in view of some particular matter, there is no large unity either of subject or treatment. The one powerful conception everywhere present is that of God, his unity, his sovereignty, his terrible might, and yet his compassion. There is also an impressive unity of style, a style of free and forcible eloquence, which no other Arabic writer has ever equalled. The earlier utterances especially, made at Mecca, are in matter and spirit the mighty words of a most earnest prophet, whose one and steady purpose was to so proclaim God as to reach and sway the hearts of his hearers. In his later Medinah period, the prophet had his peculiar gift more under control. He would calmly dictate more extended utterances, to be written down by his hearers. At his death no collection of the scattered utterances of the master had been made. Zaid, who had been his amanuensis, was employed to collect and arrange the whole. This he did, from "palm-leaves, skins, blade-bones, and the hearts of man." Some twenty years later the Caliph Othman had an authorized version made, and all other copies destroyed. This was 660 A. D., about 50 years after the first attack of convulsive ecstasy came upon Mohammed.

Italian Popular Tales, by Thomas

Frederick Crane, is a large collection of fairy tales and legends; some of them found in Italian books of the fifteenth, sixteenth, and seventeenth centuries, and many of them taken down in our own day directly from the lips of peasant women. Some of these are variants of the old stories common to all nations; many are of a semi-religious character, due to the immense influence of the church in the Middle Ages; and some have a strong Oriental coloring, testifying to the close relations that once existed between Italy and the East. The collector and editor, Professor Crane, holds high rank among the scientific

explorers and exponents of folk-lore; but he confines his learning to an admirable preface, and leaves the tales to stand on their own merit. They are excellently translated, and deserve a place as a classic collection side by side with Grimm's.

Rise of the Dutch Republic, The: A

HISTORY, by John Lothrop Motley. First printed in 1856, at the author's expense,—because the great publishers, Mr. Murray included, would not risk such an enterprise for the unknown historian,—it proved an immediate popular success; and was followed by a French translation (supervised with an introduction by Guizot) in 1859, and soon after by Dutch, German, and Russian translations. James Anthony Froude, in the Westminster Review, characterized the new work as "a history as complete as industry and genius can make it . . . of the first twenty years of the Revolt of the United Provinces; of the period in which those provinces finally conquered their independence and established the Republic of Holland." Of the ten years' preparation, half were spent by the author with his family abroad, studying in the libraries and State archives of Europe. Writing from Brussels to Oliver Wendell Holmes, he says: "I haunt this place because it is my scene,—my theatre . . . for representing scenes which have long since vanished, and which no more enter the minds of the men and women who are actually moving across its pavement than if they had occurred in the moon. . . . I am at home in any cemetery. With the fellows of the sixteenth century I am on the most familiar terms. . . . I go, day after day, to the archives here (as I went all summer at The Hague) studying the old letters and documents. . . . It is, however, not without its amusement, in a moldy sort of way, this reading of dead letters. It is something to read the real, bona-fide signs-manual of such fellows as William of Orange, Count Egmont, Alexander Farnese, Philip II., Cardinal Granvelle, and the rest of them. It gives a 'realizing sense,' as the Americans have it." This "realizing sense" is what Motley put into his published record of the struggles of the Protestant "beggars of Holland" with the grandees of Spain, throwing off the yoke of their bigoted

ruler, Philip, in spite of the utmost cruelties of mediæval warfare and the Church's Inquisition practiced by Philip's favorite general, the notorious Duke of Alva. The book is not only indispensable in history, but is one of the most fascinating in the English language.

Philobiblon. An enthusiastic Latin eulogy of books and learning by Richard Aungervyle,—called Richard de Bury from his birthplace (1287): St. Edmund's Bury, *i. e.*, Burg, England. He was a true thirteenth-century brother of Magliabecchi, Dibdin, or D'Israeli the elder. He was Bishop of Durham and Lord High Chancellor and Treasurer under Edward III. In one of his chapters he tells how, his hobby for books becoming known, rare books flowed to him from every side: he was always purchasing and always on the search at home and abroad. In Chapter xix. he tells of the loan library, or book hall, he endowed at Oxford, with five salaried scholars in charge. No book was loaned except upon security, and when a duplicate copy was owned. The chapter on the cleanly handling of books is rigorous and amusing: he hates the dirty cleric who will eat fruit and cheese over a book; in winter allow ichor from his nose to drop upon it; twist it, wrench it, put in straws for marks, press flowers in it, and leave it open to collect dust. Bonaventure's cardinal's hat came to him when he was washing dishes; but look out that the scullion monk washes his hands before reading a book. Weak men are writing books, but the choicest trappings are thrown away upon lazy asses. Let the wisdom of great books breathe from us like perfume from the breath of the panther. No man can serve both books and mammon.

Physiognomy: Fragmentary Studies, (1775-78,) by Johann Caspar Lavater.

The author, who was preacher, scholar, philanthropist, and philosopher, called his work 'Physiognomical Fragments for the Promotion of a Knowledge of Man and of Love of Man.' There are four duodecimo volumes, making in all a little more than a thousand pages. The numerous and varied illustrations cover, in addition, about one hundred pages, besides those occurring in the text. The subject is treated profoundly and widely—including studies of the

bony basis of form, in lower animals and man. Thence we rise to classes, of humanity, with portraits of eminent characters from all epochs of historic time. Reproductions of famous paintings are given to make clearer the features upon which are printed, by nature's unerring finger, the language Lavater would have us all to read. Thus could we learn to know congenial spirits at a glance; see honest minds indicated in form, feature, and gesture; and be enabled to "sense" where Satan leads, ere our lives be marked forever by the contact of evil. Physiognomy, in such relation, is meant to include all means by which the mind of man reveals itself to his fellows: face, body, hands, all, from the hairs of the head to the soles of the feet, show expression in motion, standing, speaking, writing; examples of each being given in this monumental work. The fourth volume contains the author's portrait and biography.

Robber Count, The, by Julius Wolff. (1890.) The scene of this romantic German story, which has enjoyed immense success, is laid in the Hartz Mountains, in the fourteenth century. From the heights of his mountain stronghold, Count Albrecht of Regenstein, the robber count, overlooks the whole surrounding country, including the castle of the bishop of Halberstadt, his sworn enemy, and the town and convent of Quedlinburg, of which he is champion and protector. The abbess of this convent, which shelters only the daughters of royal and noble houses, and is subject to no rules of any order, is the beautiful and brilliant Jutta von Kranichfeld. This woman loves Count Albrecht with all the force of her imperious nature, and he returns the passion in a lesser degree, until the unfortunate capture by his men of Oda, countess of Falkenstein. Oda is already loved by the count's younger brother, Siegfried; and Albrecht detains her in the castle with a view to furthering his brother's wooing, and also to wrest from his enemy, the bishop, her confiscated domains of Falkenstein. This capture is disastrous to all. Oda and the count fall in love with each other. Siegfried finds this out, and purposely gets killed in a fray. Albrecht, overcome by the strength of his enemies, is captured, and tried in the market-place of Quedlin-

burg. His life is saved by Jutta's intervention with the Emperor; but when in spite of this service he marries Oda, the wild jealousy of the rejected princess knows no bounds. At her instigation, the count is set upon and killed by the bishop's men. She then takes the veil for life.

In the Clouds, by "Charles Egbert Craddock" (Miss Murfree). The "clouds" rest upon the Tennessee Mountains, where the strange class of people, "the poor whites," whom the author has immortalized in this and other works, have their homes. It is a story of mountain-eering life: illicit distilling, lawlessness of youth, and retribution for sins, made impressive by a background of majestic silence. In a drunken jest, Reuben Lorey (called Mink for obvious reasons) destroys an old tumble-down mill; and the idiot boy, "Tad," who disappears at that time, is supposed to have been drowned in consequence of this act. "Mink" is indicted for manslaughter; and on the witness stand Alethea Sayles, one of his sweethearts, who remains faithful through all his troubles, discloses the whereabouts of the "moonshiners," a grave betrayal in that district. It is this trial and its results, Alethea's love, Mink's final escape from jail, and death by the rifle-ball of a friend, who, with the superstition of the average mountaineer, mistakes him for a "harnt" or ghost, with which the story deals. Miss Murfree's character-drawing of these people with their pathetic lives of isolation, of ignorance, and of superstition, is very strong. Interspersed are delicate word-paintings of sunsets and sunrises, those mysterious color effects of the Big Smoky Mountains; and underlying all is that conscious note of melancholy which dominates the thoughts and actions of the dwellers on the heights.

Ground Arms ('Die Waffen Nieder'), by the Baroness Bertha Félicie Sofie von Suttner. (2 vols., 1889.) This novel has been often republished since its appearance, and rendered into nearly all the European languages. The English translation was made in 1892 by F. Holmes, at the request of the committee of the "International Arbitration and Peace Association"—under the title 'Lay Down Your Arms.'

The story is told in the form of a journal kept by a German noblewoman,

whose life covered the period of Germany's recent wars. This lady relates the emotional and spiritual life of a woman during that terrible experience, in such a way as to make her story an appeal for the cessation of war. Having lost her young husband in the war with Italy, she has lived only for her son and her grief. In her maturity she meets and marries Friedrich von Tilling, an Austrian officer, who, after years of close companionship, is forced to leave her and her unborn child, at the new call to arms. The Schleswig-Holstein difficulty, the Austro-Prussian war, and finally the war with France, tear the family apart. The wife endures the fear of her husband's death, the actual suffering of sympathy with his wound, the horrors of plague, famine, and the sickening sights of a besieged city; and at last, when Von Tilling has retired from active service, and is with her in Paris for the winter, the blind hatred of the French towards their conquerors overtakes their new dream of happiness. The Austrian is seized and shot as a Prussian spy. Not only has the author presented a convincing picture of the untold suffering, the far-reaching loss and retrogression involved in war, but she shows the pitiful inadequacy of the causes of war. Many a German woman recognizes in Martha Tilling's tragical journal the unwritten record of her own pain and despair.

Richard Cable, by S. Baring-Gould. (1888.) Richard Cable is the keeper of a light-ship on the coast of Essex, England. He is a widower, and father of a family of seven children, all girls. During a storm Josephine Cornellis, a young lady of the neighborhood, whose home is not particularly happy, is blown out to the light-ship in a small boat, and rescued by Cable.

Richard, being a moralist, gives advice to Josephine, who loses her heart to him. Events so shape themselves that she places herself under his guidance, and the two are married; but almost immediately Richard finds himself in a false position, owing to the fact that he is not accustomed to the usages of society, and Josephine too feels mortified by her husband's mistakes. A separation takes place, Richard sailing round the coast to Cornwall, and taking his mother, the children, and all his belong-

ings. Josephine repents; and as she cannot raise him to her sphere, decides to adapt herself to his. She goes into service as a lady's-maid. More complications ensue, and Richard, who has become a prosperous cattle-dealer, appears opportunely and takes her away from her situation. While he still hates her, he desires to provide for her. This she will not allow; but is anxious to regain his love, and continues to earn her living and endeavor to retrieve her great mistake. Eventually, at his own request, they are re-married.

There are several other interesting characters necessary to the working out of a plot somewhat complicated in minor details, but the burden of the story is concerning ill-assorted marriages and ensuing complications,—hardness of heart pride, malice, and all uncharitableness.

Green Carnation, The, by Robert M. Hitchens, is a satire on the extreme æsthetic movement in England, as illustrated in the lives of pale, exquisite youths of rank, with gilt hair, Burne-Jones features, and eyes of blue. Of this type is the hero, Lord Reginald Hastings, "impure and subtle," "too modern to be reticent," a boy blasé at twenty-five, living a life of exquisite sensuousness, fearing nothing so much as the philistinism of virtue, loving nothing so much as original vice. His dearest friend is Esmé Amaranth, who is most brilliantly epigrammatic when intoxicated, and who dreads nothing so much as being found dead sober at improper times.

A mutual friend, Mrs. Windsor, belonging to the "green carnation" set, strives to bring about a marriage between her wealthy and beautiful cousin, Lady Locke, and Lord Reggie. For this purpose she asks them with Esmé Amaranth to spend a week at her country-house. Lady Locke is, however, of too wholesome a nature to marry a man whose badge "is the arsenic flower of an exquisite life." She refuses him, and at the same time gives her opinion of him and of his artificial cult.

"Lord Reggie's face was scarlet. 'You talk very much like ordinary people,' he said, a little rude in his hurt self-love. 'I am ordinary,' she said. 'I am so glad of it. I think that after this week I shall try to be even more ordinary than I am.'" So does the silly

artificiality of a certain clique receive its castigation.

Robbery Under Arms, by "Rolf Bol-drewood." (1888.) This story of life and adventure in the bush and in the gold-fields of Australia gives a most vivid picture of bush life; and purports to be the history of the Marston family of reprobates, told in a straightforward, unaffected style by Dick Marston while he is awaiting execution in jail at Sydney. It shows how the boys, led on by their father, became first cattle robbers, then bank robbers, and regular bush-whackers. There are encounters of travelers with the police, holding up of stage-coaches, storming of houses, and many other thrilling adventures. The reader is given an excellent picture of the gold-diggings and every feature of colonial bush life and scenery.

There is no regular plot. Most of the robber gang are killed in one way or another; but the book ends happily, for the hero is reprieved, and marries the girl who has been true to him in spite of all his misdeeds, and who has continually urged him to lead a better life. The adventures of the Marston family under the leadership of Captain Starlight rival those of Jack Sheppard or Dick Turpin, with the advantage to the reader that they bring on the scene a new country, with a new people, new conditions of life, and new customs.

Learned Women ('*Les Femmes Savantes*'), a comedy by Jean Baptiste Poquelin, universally known as Molière, was first acted in 1672, when the author, although then in the last stages of consumption, played a leading part. One of the brilliant social satires, in which the great realist dared point out the faults and follies of contemporary society, it ridicules the pedantry and affectation of learning then fashionable among court ladies. Chrysale, an honest bourgeois, loving quiet and comfort, is kept in continual turmoil by his wife Philaminte—who affects a love of learning and refuses to keep even a kitchen maid who speaks incorrectly—and by her disciple, his foolish old sister Belise, who fancies every man she sees secretly in love with her. Chrysale and Philaminte have two daughters,—Armande, a pedant like her mother, who scorns marriage and rebuffs her lover Clitandre; and Henriette, honest and simple, who

when Clitandre transfers his love to her, accepts it in spite of her sister's jealous sneers. Chrysale prefers Clitandre as son-in-law, but is too hen-pecked to resist his wife's will until spurred by the scorn of his brother Ariste. The plot is too complicated to be reproduced, and the strength of the play lies in its character-drawing. The wit with which Molière heaps scorn upon ill-founded pretension to learning, and his powerful exposition of vanity and self-love, have kept the play popular in France for over two hundred years.

Manon Lescaut, by L'Abbé Provost. This masterpiece was first published in Amsterdam in 1753, when its author was in exile. When but seventeen years old, the Chevalier Des Grieux, who is studying for holy orders, meets Manon Lescaut at an inn. She tells him she is being carried to a convent against her will. They elope; but Des Grieux's happiness is of short duration. A rich neighbor informs his parents of his whereabouts, and his father takes him home. Convinced of Manon's complicity in this, he resumes his studies. At the end of eighteen months, Manon, then sixteen years old, seeks him out, and they again elope.

When all their money is spent, he resorts to gambling, and she to the life of a courtesan. At this time, a wealthy prince offers to marry her; but pulling Des Grieux into the room, and giving the prince a mirror, she says: "This is the man I love. Look in the glass, and tell me if you think it likely that I shall give him up for you."

Soon after, they are both imprisoned. Des Grieux escapes, killing a man in so doing, and then assists Manon to escape. Dazzled by the offers of the son of her former lover, she leaves Des Grieux again. He finds his way to her, and is about to decamp with her and the riches which her last lover has showered upon her, when they are again arrested. By his father's influence he is released, but Manon is sent to America, and he goes with her on the same ship, which lands them in Louisiana. They are supposed by the Governor to be man and wife, and are treated as such. Des Grieux is about to marry Manon, and tells the Governor the truth of their relations; but Synnelet, the Governor's nephew, falls in love with Manon, and the Governor

forbids the banns. Des Grieux and Synnelet fight, and the latter is wounded. The lovers try to make their way to the English settlements, but Manon dies, and Des Grieux buries her in the woods and lies down on her grave to die. He is found, accused of her murder, but acquitted, and returns to France to find his father dead.

It is difficult to give any idea of the charm with which the author has enveloped these characters, and the censors of the book allege that in this very charm lies its insidiousness. It is a classic, and has served as model for many other books; some writers claiming that the authors of 'Paul and Virginia,' 'Atala,' and 'Carmen,' have but clothed Des Grieux and Manon in other garments.

Return of the Native, The, by Thomas

Hardy, was published in 1878, being his sixth novel. The scene is laid in Southern England, in the author's "Wessex country," the district of which he has made an ideal map for the latest edition of his works. The hero of the book, the "Native," is Clym Yeobright, formerly a jeweler in Paris, but now returned to the village of his birth, on Egdon Heath. The giving up of his trade is due to his desire to lead a broader, more unselfish life. He plans to open a school in the village, and to educate and uplift the rustics about him. His Quixotic schemes of helpfulness are upset, however, by his falling in love with Eustacia Vye, a beautiful, passionate, discontented woman, "the raw material of a divinity." His marriage with her is the beginning of a troubled life, severed far enough from his ideals. Her self-sought death by drowning leaves him free to begin again his cherished career of usefulness. As an open-air preacher he seeks an outlet for his philanthropic spirit. The story of Yeobright and Eustacia is not the exclusive interest of the book. Many rustic characters, drawn as only Hardy can draw them, lend to it a delightful rural flavor which relieves the gloom of its tragic incidents.

Rambles and Studies in Greece, by

J. P. Mahaffy. A record of what was seen, felt, and thought in two journeys to Greece, by a man trained in classic knowledge and feeling. By many critics it has been preferred to the author's 'Social Life in Greece.' The titles

of some of the chapters, 'First Impressions of the Coast,' 'Athens and Attica,' 'Excursions in Attica,' 'From Athens to Thebes,' 'Chaeronea,' 'Delphi,' 'Olympia and its Games,' 'Arcadia,' 'Corinth,' 'Mycenæ,' 'Greek Music and Painting,' etc., show something of the scope of the volume. From his study of the ancient Greek literature, Professor Mahaffy had reached the conclusion that it greatly idealized the old Greeks. In his 'Social Life in Greece' he described them as he thought they actually were; and this description very nearly agrees, he says, with what he found in modern Greece. He judges that the modern Greeks—like the ancients as he sees them—are not a passionate race, and have great reasonableness, needing but the opportunity to outstrip many of their contemporaries in politics and science. The volume reveals the acute observer whose reasoning is based on special knowledge.

Malay Archipelago, The, by Alfred

Russell Wallace, (1869,) is divided into five sections, each of which treats of a naturalist's travels and observations in one of the groups of the Malay Archipelago. The sections are named: 'The Indo-Malay Islands,' 'The Timor Group,' 'Celebes,' 'The Moluccan Group,' and 'The Papuan Group.' The author traveled more than fourteen thousand miles within the Archipelago, making sixty or seventy separate journeys, and collecting over 125,000 specimens of natural history, covering about eight thousand species.

The records of these journeys, which are arranged with reference to material collected, instead of to chronology, are delightful. Besides the valuable scientific notes, there are most interesting accounts of the islanders and the dwellers on the neighboring mainland, their manners and customs. The style is felicitous, making a scientific treatise as fascinating to read as a story.

Prince Henry of Portugal, SURNAMED

THE NAVIGATOR, The Life of, and its Results; Comprising the Discovery, within One Century, of Half the World. From Authentic Contemporary Documents. By Richard Henry Major. (1868.) The remarkable story of a half-English son of "the greatest king that ever sat on the throne of Portugal" by his mother, Queen Philippa; a grandson of "old John of Gaunt, time-honored

Lancaster"; nephew of Henry IV. of England; and great-grandson of Edward III. His father, King João or John, who formed a close English connection by marrying Philippa of Lancaster, was the first king of the house of Aviz, under which Portugal, for two hundred years, rose to its highest prosperity and power. The career of Portugal in exploration and discovery, due to the genius and devotion of Prince Henry, Mr. Major characterizes as "a phenomenon without example in the world's history, resulting from the thought and perseverance of one man." We see, he says, "the small population of a narrow strip of the Spanish peninsula [Portugal], limited both in means and men, become, in an incredibly short space of time, a mighty maritime nation, not only conquering the islands and western coasts of Africa, and rounding its southern cape, but creating empires and founding capitol cities at a distance of two thousand leagues from their own homesteads"; and such results "were the effects of the patience, wisdom, intellectual labor, and example of one man, backed by the pluck of a race of sailors, who, when we consider the means at their disposal, have been unsurpassed as adventurers in any country or in any age." It was these brave men, many years before Columbus, who "first penetrated the Sea of Darkness, as the Arabs called the Atlantic beyond the Canaries"; and they did this in the employment and under the inspiration of Prince Henry, whose "courageous conception and unflinching zeal during forty long years of limited success" prepared the way for complete success after his death.

Born March 4, 1394, Prince Henry had become one of the first soldiers of his age when, in 1420, he refused offers of military command, and undertook to direct, at Sagres (the extreme point of land of Europe looking southwest into the Atlantic Sea of Darkness), plans of exploration of the unknown seas of the world lying to the west and south. His idea was to overcome the difficulties of the worst part of that immense world of storms, that lying west of Africa, and thereby get round Africa to the south and sail to India, and China, and the isles beyond India. Every year he sent out two or three caravels; but his great thought and indomitable perseverance

had yielded only "twelve years of costly failure and disheartening ridicule," when, in 1434, the first great success was achieved by Gil Eannes, that of sailing beyond Cape Boyador. Prince Henry made his seat at Sagres, one of the most desolate spots in the world, a school of navigation, a resort for explorers and navigators. His contemporary Azurara says of him: "Stout of heart and keen of intellect, he was extraordinarily ambitious of achieving great deeds. His self-discipline was unsurpassed: all his days were spent in hard work, and often he passed the night without sleep; so that by dint of unflagging industry he conquered what seemed to be impossibilities to other men. His household formed a training-school for the young nobility of the country. Foreigners of renown found a welcome in his house, and none left it without proof of his generosity." To more perfectly devote himself to his great task, he never married, but took for his bride "Knowledge of the Earth." Mr. Major says of what he accomplished, although death suspended his immediate labors, Nov. 13th, 1460:—

"Within the small compass of a single century from the rounding of Cape Boyador, more than one-half of the world was opened up to man's knowledge, and brought within his reach, by an unbroken chain of discovery which originated in the genius and efforts of one man, whose name is all but unknown. The coasts of Africa visited; the Cape of Good Hope rounded; the sea way to India, China, and the Moluccas, laid open; the globe circumnavigated, and Australia discovered: such were the stupendous results of a great thought and of indomitable perseverance, in spite of twelve years of costly failure and disheartening ridicule." How Prince Henry has not been known; how also his work led to an independent discovery of America, and gave Brazil to Portugal; how also it led to the discovery of Australia,—Mr. Major fully explains. The story of the honors belonging to him is of fascinating interest. Mr. Major sums up the matter in these words:—

"It must be borne in mind that the ardor not only of his own sailors, but of surrounding nations, owed its impulse to this pertinacity of purpose in him. True it is that the great majority of

these vast results were effected after his death; yet is it true that if, from the pinnacle of our present knowledge, we mark on the world of waters those bright tracks which have led to the discovery of mighty continents, we shall find them all lead back to that same inhospitable point of Sagres, and to the motive which gave it a royal inhabitant."

Masterman Ready; OR, THE WRECK OF THE PACIFIC, by Captain Marryat. This book was written with a double motive: to amuse the author's children, and to correct various errors which he found in a work of a similar nature, 'The Swiss Family Robinson.'

Mr. Seagrave and his family, returning to their Australian home after a visit to England, are shipwrecked on an uninhabited island with their black servant Juno, and Masterman Ready, an old sailor. As they see no signs of immediate relief, they build a house and make themselves comfortable. They cultivate and explore the island, finding many animals of which they make use, and build a strong stockade around the house in order to be fortified in case of attack. It is not long before they are glad to avail themselves of its protection against a band of cannibals from a neighboring island. They beat off the savages again and again, but are kept in a close state of siege until their water gives out. Ready, attempting to procure some from an unprotected part of the inclosure, is severely wounded by a savage who has managed to steal upon him unawares. Another and more determined attack is made, which seems certain of success, when the booming of cannon is heard and round shot come plowing through the ranks of the terrified savages, who now think of nothing but safety. The shots come from a schooner commanded by Captain Osborn, the former master of the Pacific, who has come to rescue the Seagraves. Ready dies of his wounds and is buried on the island, and the survivors are carried in safety to Australia. The story is told in an interesting and entertaining manner, and is enlivened throughout by the many amusing experiences of Tommy Seagrave, the scapegrace of the family. The descriptions of the ingenious contrivances of the castaways are accurately given and form an interesting feature of the book. (1842.)

Mirror for Magistrates, The. This once popular work, the first part of which was published in 1555, and the last in 1620, was the result of the labors of at least sixteen persons, the youngest of whom was not born when the oldest died. It probably owed its inception to George Ferrers, who was Master of the King's Revels at the close of the reign of Henry the Eighth; and he associated with himself William Baldwin. Richard Nicolls is responsible for the book in its final state; and in the interim, it was contributed to by Thomas Newton, John Higgins, Thomas Blennerhasset, Thomas Chaloner, Thomas Sackville, Master Cavyll, Thomas Phaer, John Skelton, John Dolman, Francis Segar, Francis Wingley, Thomas Churchyard, and Michael Drayton. It is a "true Chronicle Historie of the untimely falles of such unfortunate princes and men of note, as have happened since the first entrance of Brute into this Iland, until this our latter age." It was patterned after Lydgate's 'Fall of Princes,' a version of Boccaccio's poems on the calamities of illustrious men, which had been very popular in England. The stories are told in rhyme, each author taking upon himself the character of the "miserable person" represented, and speaking in the first person. The first one told by Ferrers is that of Robert Tresilian, Chief Justice of England, "and of other which suffered with him, thereby to warne all of his authority and profession to take heede of wrong judgments, and misconstruing of laws, which rightfully brought them to a miserable ende." This book is of little value to-day except to collectors; but it was the intention of its authors to make of it a great national epic, the work of many hands.

English Language, History of the. T. R. Lounsbury, 1879. This brief manual is a model of what a manual should be. It states in a broad and clear manner the important facts in the growth of the language, as considered apart from literature, and explains its history with delightful, easy-going common-sense. It dwells upon the all-important truth that language is the natural, inevitable expression of a nation's life, and not a brightly dyed shuttlecock for the battledores of grammarians to knock hither and yon. And it shows that the growth of any tongue

can be explained only by the voice of Philosophy as well as that of History, since this growth incarnates one broad phase of evolution. "No speech can do more," says Prof. Lounsbury, "than express the ideas of those who employ it at the time. It cannot live upon its past meanings, or upon the past conceptions of great men which have been recorded in it, any more than the race which uses it can live upon its past glory, or its past achievements. Proud therefore as we may now well be of our tongue, we may rest assured that if it ever attains to universal sovereignty, it will do so only because the ideas of the men who speak it are fit to become the ruling ideas of the world, and the men themselves are strong enough to carry them over the world; and that, in the last analysis, depends, like everything else, upon the development of the individual,—depends not upon the territory we buy or steal, not upon the gold we mine or the grain we grow, but upon the men we produce. If we fail there, no national greatness, however splendid to outward view, can be anything but temporary and illusory; and when once national greatness disappears, no past achievements in literature, however glorious, will perpetuate our language as a living speech, though they may help for a time to retard its decay." This extract will serve to show Professor Lounsbury's point of view, and the helpfulness of his treatment of an ever-delightful subject.

Letters to Dead Authors, by Andrew Lang (1886), are little essays in criticism, addressed in a spirit of gentle humor to the "dear, dead women" and men of whom they treat. The ninth, to Master Isaak Walton, begins: "Father Isaak—When I would be quiet and go angling, it is my custom to carry in my wallet thy pretty book, 'The Compleat Angler.' Here, methinks, if I find not trout I shall find content." The letter to Theocritus is heavy with the scent of roses and dew-drenched violets. The author's pagan sympathies lead him to inquire—"In the House of Hades, Theocritus, doth there dwell aught that is fair? and can the low light on the fields of Asphodel make thee forget thy Sicily? Does the poet remember Nycheia with her April eyes?" To Thackeray he says: "And whenever

you speak in earnest, how magical, how rare, how lonely in our literature is the beauty of your sentences!" And to Dumas: "Than yours there has been no greater nor more kindly and beneficent force in modern letters." Each letter gives the serene compliments of the author to the author on what was really best in his work. Each letter is gay and unassuming, but under the nonchalance is the fine essence of criticism. An odor as of delicate wine pervades the volume, the fragrance of an oblation to the great Dead, by a lover of their work.

Mæviad, The, and The Baviad, by William Gifford. It was through these two satires that the author, who later was the first editor of the *Quarterly Review*, first became known. 'The Baviad,' which first appeared in 1792, is an attack on a band of English writers living in Florence, Italy, among them being Mrs. Piozzi, Mr. Greathead, Mr. Murray, Mr. Parsons, and others, who had formed themselves into a kind of mutual admiration society. It is an imitation of the first satire of Perseus, and in it the author not only attacks the "Della Cruscans" but all who sympathize with them: "Boswell, of a song and supper vain," "Colman's flippant trash," "Morton's catch-word," and "Holcroft's Shug-lane cant," receive his attention; while the satire ends with the line, "the hoarse croak of Kemble's foggy throat." The 'Mæviad,' which appeared in 1795, is an imitation of the tenth satire of Horace, and was called forth, the author says, "by the re-appearance of some of the scattered enemy." He also avails himself of the opportunity briefly to notice "the present wretched state of dramatic poetry." It was generally considered that the author was engaged in a task of breaking butterflies on wheels, but he says, "There was a time (when 'The Baviad' first appeared) that these butterflies were eagles and their obscure and desultory flights the object of universal envy and admiration."

Records of a Girlhood, by Frances Anne Kemble. (1879.) This work gives the history of the life of a great actress, member of a family of genius, from her birth up to the time of her marriage (1809-34). Her incorrigible childhood, her school-days in France,

her first visit to the theatre, her early efforts at authorship, her distaste for the stage, her first appearance on it, her successes there, the books she has been reading, her first visit to America, her comments on American life, which, to her, is so primitive as to seem barbarous,—all this is duly set forth. Among those of whom she relates memorable recollections or anecdotes are Lord Melbourne, Rossini, Weber, Fanny Elssler, Sir Walter Scott, Talma, Miss Mitford, Theodore Hook, Arthur Hallam, John Sterling, Malibran, Queen Victoria, George Stephenson, Lord John Russell, Edmund Kean, Chancellor Kent, Edward Everett, Charles Sumner, and a hundred other personages of equal fame. She knew everybody who was worth knowing, was petted and spoiled by the highest society, and reigned as an uncrowned queen in whatever circle she delighted by her presence. She declares it to be her belief that her natural vocation was for opera-dancing; and says that she ought to have been handsome, and should have been so, had she not been disfigured by an attack of small-pox at the age of sixteen, whose effects never wholly disappeared.

The book is brightly written, is full of well-bred gossip, and always entertaining. Mrs. Kemble's recollections of the long vanished America of the thirties are as piquant as those of Mrs. Trollope, and perhaps not more good-natured. But she offers a wholesome if bitter medicine to a too swelling national self-conceit.

Records of Later Life, by Frances Anne Kemble. (1882.) This volume resumes its author's history at the point where 'Records of a Girlhood' leaves it—namely, at her marriage with Mr. Pierce Butler in 1834; and ends with her return to America in 1848, and her success in earning by public readings a home at Lenox, Massachusetts. With the exception of two visits to Europe, the first two-thirds of the book are given to her life in America; the last third, to her stay in Europe (1845-48). The record begins by describing some of the points at which her English ideas disagree with American ones. It is full of amusing comments on our life,—its crudeness, unhealthiness, lack of leisure, and extravagance, and the discomforts of travel. She speaks with

evident pleasure of her American friends, sets down many observations and plans for the abolition of slavery, as she studies it on her husband's plantation in Georgia, and makes, in short, a vivid picture of American social life in the first half of the century. She gives specific studies of Philadelphia, Niagara Falls, Rockaway Beach, Newport, Boston, Lenox, Baltimore, and Charleston. Though she has faith in American institutions, she is not without intelligent misgivings: "The predominance of spirit over matter indicates itself strikingly across the Atlantic, where, in the lowest strata of society, the native American rowdy, with a face as pure in outline as an ancient Greek coin, and hands and feet as fine as those of a Norman noble, strikes one dumb with the aspect of a countenance whose vile, ignoble hardness can triumph over such refinement of line and delicacy of proportion. A human soul has a wonderful supremacy over the matter which it informs. The American is a whole nation, with well-made, regular noses; from which circumstance (and a few others), I believe in their future superiority over all other nations. But the *lowness* their faces are capable of ('flogs Europe.')" Her strictures on the English aristocracy, and middle and lower classes, are equally severe. In the last third of the book are described her return to the stage and her appearance as a public reader in England, in 1847. In 1841 she was on the Continent, and in 1846 in Italy. Most of this history is told in the form of letters written at the time, wherein her literary opinions and speculations on life and philosophy are freely expressed. Her anecdotes of Dr. Channing, Gris, Lord and Lady Lansdowne, Sydney Smith, Lady Holland, Rogers, Wordsworth, Mrs. Somerville, Follen, Taglioni, Liszt, Mendelssohn, Fanny Elssler, Mrs. Grote, Jenny Lind, Moore, Macaulay, Dickens, Dr. Arnold, Bunsen, Thackeray, etc., are always entertaining and often most illuminating.

Philistines, The, by Arlo Bates, a story of fashionable Boston society, takes its title from Matthew Arnold's name for the rich and self-satisfied classes of the community, to whom money, and the good of life expressible in money, are all. Arthur Fenton, a

painter of great promise, gives up original work to paint the portraits of rich men, and marries the niece of Boston's greatest art patron, a high-minded but somewhat narrow girl, with whom he is totally out of sympathy. The story traces his gradual deterioration; and his outlook on life becomes more and more worldly. In short, the motive of the book is the illustration of that dry-rot of character which is certain to seize on its victim when wealth, or ease, or any external good, is made the end of existence. It shows the remorselessness of nature in insisting on her penalties when her laws of development are disregarded. Yet the story never degenerates into an argument, nor is it loaded with a moral. Several of the personages have epigrammatic tendencies, which make their society entertaining. "People who mean well are always worse than those who don't mean anything." "He was one of those men who have the power of making their disapproval felt, from the simple fact that they feel it so strongly themselves." "Modern business is simply the art of transposing one's debts." "A broad man is one who can appreciate his own wife." "A woman may believe that she herself has accomplished the impossible, but she knows no one of her sisters has." "Conventionality is the consensus of the taste of mankind." "The object of life is to endure life, as the object of time is to kill time." Society matrons, maids, and men, are delineated with the sure touch of one who knows them; and receptions, Browning Clubs, art committees, business schemes, and politics, form a lively background for the story.

Modern Instance, A, by William D. Howells. (1881.) The scene of the story is first laid in a country town in Maine, where Bartley Hubbard, a vain, selfish, unprincipled young man, is editing the local paper. He marries Marcia Gaylord, a handsome, passionate, inexperienced young country girl, and takes her to Boston, where he continues his journalistic career. As time goes on, the incompatibility of the young couple becomes manifest; Marcia's extreme jealousy, and Bartley's selfishness and dissipation, causing much unhappiness and contention. The climax is finally reached, when, after a passionate scene, Bartley leaves his wife and child, and

is not heard from again for the space of two years. His next appearance is in an Indiana law-court, where he is endeavoring to procure a divorce from Marcia; but his attempt is frustrated through the intervention of her father, Judge Gaylord, who goes to the Western town and succeeds in obtaining a decree in his daughter's favor. At the end of the story Bartley is shot and killed in a Western brawl, and Marcia is left with her child, dragging out her existence in her native town. Ben Halleck, who is in love with Marcia, figures prominently throughout the book, and the reader is left with the impression that their marriage eventually takes place. If the novel can hardly be called agreeable, it proves Mr. Howells has penetrated very deeply into certain unattractive but characteristic phases of contemporary American life; and the story is told with brilliancy and vigor.

Morgesons, The, Elizabeth Barstow Stoddard's first novel. (1862.) The plot is concerned with the fortunes of the Morgeson family, long resident in a sea-coast town in New England. Two members of it, Cassandra, by whom the story is told, and her sister Veronica, are girls of strange, unconventional nature, wholly undisciplined, who live out their restless lives against the background of a narrow New England household, composed of a gentle, fading mother, a father wholly absorbed in business and affairs, and a dominant female servant, Temperance. When Cassandra returns home from boarding-school, she finds Veronica grown into a pale, reticent girl, with unearthly little ways. Veronica's own love-story begins when she meets Ben Somers, a friend of her sister. Both girls are born to tragedy, through their passionate, irreconcilable temperament; and the story follows their lives with a strange, detached impartiality, which holds the interest of the reader more closely than any visible advocacy of the cause of either heroine could do. 'The Morgesons' is rich in delineation of unusual aspects of character, in a grim New England humor, in those pictures of the sea that are never absent from Mrs. Stoddard's novels. Suffusing the book is a bleak atmosphere of what might be called passionate mentality, bracing, but calling for a sober power of resistance in the reader.

Red Badge of Courage, The, by Stephen Crane, was published in 1895. It attracted a great deal of attention both in England and America, by reason of the nature of the subject, and of the author's extreme youth. It is a study of a man's feeling in battle, written by one who was never in a battle, but who seeks to give color to his story by lurid language. Henry Fleming, an unsophisticated country boy, enthusiastic to serve his country, enlists at the beginning of the Civil War. Young, raw, intense, he longs to show his patriotism, to prove himself a hero. When the book opens he is fretting for an opportunity, his regiment apparently being nowhere near a scene of action. His mental states are described as he waits and chafes; the calculations as to what it would all be like when it did come, the swagger to keep up the spirits, the resentments of the possible superiority of his companions, the hot frenzy to be in the thick of it with the intolerable delays over, and sore doubts of courage. Suddenly, pell-mell, the boy is thrown into battle, gets frightened to death in the thick of it, and runs; after the fun is over, crawls back to his regiment fairly vicious with unbearable shame. The heroic visions fade; but the boy makes one step towards manhood through his wholesome lesson. In his next battle courage links itself to him like a brother-in-arms. He tests and is tested, goes into the thick of the fight like a howling demon, goes indeed to hell, and comes back again, steadied and quiet. The book closes on his new and manly serenity.

"He had rid himself of the red sickness of battle. The sultry nightmare was in the past. He had been an animal, blistered and sweating in the heat and pain of war. He now turned with a lover's thirst to images of tranquil skies."

Moths, by Louise de la Ramée ("Ouida"). (1880.) This novel depicts the corruption (springing from idleness and luxury) of modern European society, especially of the women of rank, who are compared to moths "fretting a garment." The first chapter presents such a woman, Lady Dolly, a fashionable butterfly with an ignoble nature. Her daughter by a first marriage, Vera, joins her at Trouville. The girl has been

brought up by a worthy English duchess, who has instilled into her mind the noblest traditions of aristocracy, and has developed a character unworldly, high-spirited, and idealistic. The plot turns on her tragic conflict with a false and base social order. Like Ouida's other novels of high life, it unites realism with romance, or with a kind of sumptuous exaggeration of the qualities and attributes of aristocracy, which, to the average reader, is full of fascination.

Moby-Dick, by Herman Melville, is the name by which a certain huge and particularly ferocious whale was known. This whale has been attacked many times, and has fought valiantly. Captain Ahab, of the whaler *Pequod*, has lost a leg in a conflict with this monster, and has vowed to kill him. The story tells how the captain kept his vow; and it serves not only for the relation of some exciting adventures in the pursuit of whales, but as a complete text-book of the whaling industry. Every species of whale is described, with its habits, temperament, and commercial value. Every item in the process of whale capture and preparation for the market is minutely described. Besides all this, the characters of the owners, officers, and crew of the whaling ship are drawn with truth and vigor; and there is a good sketch of a New Bedford sailors' boarding-house.

The scene is laid first at New Bedford and Nantucket, and afterwards on those portions of the ocean frequented by whaling vessels, and the time is the year 1775. Probably no more thrilling description of a whale hunt has been written than that of the three days' conflict with *Moby-Dick*, with which the story closes, and in which the whale is killed, though not until he has demolished the boats and sunk the ship. '*Moby-Dick*' is of increasing value in literature from the fact that it is a most comprehensive hand-book of the whaling industry at a time when individual courage and skill were prime factors, when the whale had to be approached in small boats to within almost touching distance, and before bomb-lances, steam, and other modern improvements had reduced whaling to the dead-level of a mere "business." (It was published in 1851.) It contains also the best rendering into words of the true seaman's feeling about the ocean as his home which has ever been written.

Magnalia Christi Americana, by Cotton Mather. This 'Ecclesiastical History of New England, from 1620 to 1628,' treats more extensively of the early history of the country than its title seems to indicate, unless it is borne in mind that at this time the Church and State were so closely connected that the history of one must necessarily be that of the other. It was first published in London, in 1702, and is a standard work with American historians. It is divided into seven books: the first treating of the early discoveries of America and the voyage to New England; the second is 'Lives of the Governors'; the third, 'Lives of many Reverend, Learned, and Holy Divines'; the fourth, 'Of Harvard University'; the fifth, 'The Faith and the Order in the Church of New England'; the sixth, 'Discoveries and Demonstrations of the Divine Providence in Remarkable Mercies and Judgments on Many Particular Persons'; the seventh, 'Disturbances Given to the Churches of New England.' In the sixth book, the author gives accounts of the wonders of the invisible world, of worthy people succored when in dire distress, of the sad ending of many wicked ones, and of the cases of witchcraft at Salem and other places. Of the last he says: "I will content myself with the transcribing of a most unexceptionable account thereof, written by Mr. John Hales."

The situation and character of the author afforded him the most favorable opportunities to secure the documents necessary for his undertaking, and the large portion of it devoted to biography gives the reader a very faithful view of the leading characters of the times.

Mogul Emperors of Hindustan, The, A. D. 1308—A. D. 1707. By Edward S. Holden. (1895.) A volume of biographical sketches;—of Tamerlane, or Timur, whose conquest of India in 1398 founded at Delhi the Mogul empire of Baber, sixth in descent from Timur, who was emperor from 1526 to 1529; of his unimportant son and successor Humayun, 1530-56; of Akbar the Great, 1556-1605, a contemporary of Queen Elizabeth and of Shakespeare; of Jahangir, 1605-27, "a contribution towards a natural history of tyrants"; of Nur-Mahal (the Light of the Palace) Empress of Hindustan, 1611-27; of Shah

Jahan, 1628-58; and of Aurangzeb, 1658-1707. There is an additional chapter of the foremost historical and literary value by Sir W. W. Hunter, on "The Ruin of Aurangzeb; or, The History of a Reaction," and a sketch of the conquests of India from that by Alexander the Great, 327 B. C., to that of Baber, who was in reality the second founder of the Mogul empire at Delhi. The purpose of Mr. Holden, suggested by his possession of a series of very interesting portraits, which he reproduces, was that of giving a sketch of personages only, not a history, and to some extent of the ideas and literature which represent them. Both Baber and Akbar were men of intellectual distinction and of noble character. The empire under Akbar will bear close comparison, Mr. Holden justly says, with the States of Europe at the same epoch. Baber wrote 'Memoirs,' which show high ideals of culture held by the chief men of his time. Akbar brought about an intermixture of races and religions which caused great freedom and liberality in culture of every kind. Every famous book known to him was in Akbar's library, and as early as 1578 he had set the example of a parliament of religions in which Sufis, Sunnis, and Shiahs, of his own faith, with Brahmans, Buddhists, Zoroastrians, Christians, and Jews, amicably reasoned together as men and brethren; while he for himself gathered from all of them a simple faith, theistic and humane, in place of the Islamism of his race.

Annals of Rural Bengal (1868, 5th ed. 1872), and its sequel **Orissa** (2 vols., 1872), by Sir William Wilson Hunter. In these volumes one of the most admirable civilians that England ever sent to India displays his finest qualities: not alone his immense scholarship and his literary charm, but his practical ability, his broad humanity and interest in the "dim common populations sunk in labor and pain," and his sympathy with religious aspiration. The first volume is a series of essays on the life of the peasant cultivator in Bengal after the English ascendancy: his troubles over the land, the currency, the courts, the village and general governments, the religious customs, and the other institutions, all bearing directly on his prosperity. A valuable chapter is on

the rebellion of the Santal tribes and its causes. It is interesting to know that he ranks Warren Hastings very high as a sagacious and disinterested statesman, and says that no other name is so cherished by the masses in India as their benefactor. 'Orissa' is a detailed account of all elements of life and of history in a selected Indian province; a study in small of what the government has to do, not on great theatrical occasions but as the beneficial routine of its daily work. Incidentally, it contains the best account anywhere to be found of the pilgrimages of "Juggernaut" (Jagannath); and an excellent summary of the origins of Indian history and religions.

Marius, the Epicurean, a philosophical romance by Walter Pater, and his first important work, was published in 1885. The book has but a shadowy plot. It is, as the sub-title declares, a record of the hero's "sensations and ideas," a history of a spiritual journey. Marius is a young Roman noble, of the time of Marcus Aurelius. Like the philosophic emperor himself, he is the embodiment of the finer forces of his day; his temperament being at once a repository of the true Roman greatness of the past, and a prophecy of the Christian disposition of the New Rome. He seeks satisfaction for the needs of his soul in philosophy, the finer sort of epicureanism, that teaches him to enjoy what this world has to offer, but to enjoy with a certain aloofness of spirit, a kind of divine indifference. In his earliest manhood he goes to Rome, meets there the philosophic emperor, mingles in the highly colored life of the time, studies, observes, reflects. His closest friend is Cornelius of the imperial guard, a Christian who loves Marius as one in spirit a brother Christian. Through association with Cornelius, and by the law of his own character, Marius is drawn into sympathy with the new religion; yet, as becomes one who shares the indifference of the gods, he makes no open profession: but at a critical moment he lays down his life for his friend.

'Marius, the Epicurean,' is a remarkable story of spiritual development, as well as of the strange, luxurious, decaying Rome of the second century of the Christian era. Pater has drawn this panoramic background with the accuracy of the scholar and the sympathy of the

artist. "The air of the work, the atmosphere through which we see the pictures pass and succeed each other, is chill and clear, like some silver dawn of summer breaking on secular olive-gardens, cold distant hills, and cities built of ancient marbles."

Madame Bovary, by Gustave Flaubert, appeared in 1856, when the author was thirty-five. It was his first novel, and is regarded as the book which founded the realistic school in modern French fiction,—the school of Zola and Maupassant. The novel is a powerful, unpleasant study of the steps by which a married woman descends to sin, bankruptcy, and suicide. It is fatalistic in its teaching, Flaubert's theory of life being that evil inheres in the constitution of things. Madame Bovary, a doctor's wife, has been linked to him without really loving him; he is honest, uninteresting, and adores her. Reared in a convent, her romanticism leads her to dream of a lover. She finds one, then another; spends money after the manner of a light woman; and when she has involved her husband in financial ruin, kills herself and leaves him to face a sea of troubles. The time is the first half of this century; the action takes place in provincial French towns. The merit of the novel lies in its truth in depicting the stages of this moral declension, the wonderful accuracy of detail, the subtle analysis of the passionate human heart. Technically, in point of style, it ranks with the few great productions of French fiction. It is sternly moral in the sense that it shows with unflinching touch the logic of the inevitable misery that follows the breaking of moral law. 'Madame Bovary' is the masterpiece of a great artist whose creed is pessimism.

Pastor Fido, II, by Giovanni Battista Guarini. This pastoral drama, which was first produced in 1585, is the masterpiece of the author, and its influence can be seen in all subsequent literature of this class. It is a most highly finished work, after the style of Tasso's 'Aminta,' but lacks its simplicity and charm. It is said to be rather a picture of the author's time than of pastoral life, and that to this it owed its great popularity; it having run through forty editions during the author's life, and having been translated into almost all modern languages. The scene is laid in

Arcadia, where a young maiden is sacrificed annually to the goddess Diana. The people can be freed from this tribute only when two mortals, descendants of the gods, are united by love, and the great virtue of a faithful shepherd shall atone for the sins of an unfaithful woman. To fulfill this condition, Amarilli, who is descended from the god Pan, is betrothed to Silvio, the son of Montano, the priest of Diana, and a descendant of Hercules. Silvio's only passion is for hunting; and he flees from Amarilli, who is beloved by Mirtillo, the supposed son of Carino, who for a long time has lived away from Arcadia. Amarilli reciprocates the love of Mirtillo, but fears to acknowledge it, as falseness to her vow to Silvio would entail death. Corisca, also in love with Mirtillo, learns of it, and by a trick brings them together and denounces them. Amarilli is condemned to death; and Mirtillo, availing himself of a custom allowed, is to be sacrificed in her place, when Carino arrives, and Mirtillo is found to be the son of Montano. In his infancy he was carried away in his cradle by a flood, and had been adopted by Carino. As his name is also Silvio, it is decided that Amarilli in marrying him will not break the vow which she had made to Silvio, and by this marriage the decree of the oracle will be fulfilled.

Poe, Edgar Allan, by George E. Woodberry. (1897.) In preparing this latest biography of Poe, the author carefully reviewed all previous biographies and essays bearing upon his subject, rejecting all statements not fully authenticated. He also had recourse to recently furnished documents from the U. S. War Department, and also to personal letters from friends and relatives of Poe.

Woodberry dwells upon Poe's brilliancy, originality, and ability as a critic as well as an author. He admits Poe's inexcusable habit of passing off his own old productions as new articles, often with little or no revision, but defends him against the charge of plagiarism. In fact, he notes that Poe's lack of continuous application and absolute want of mental and moral balance alone prevent him from being the peer of the ablest authors of his time. It is the best life of Poe extant, and may be considered final.

Waverley, by Sir Walter Scott, the first of the world-famous series of romances to which it gives the title, was published in 1814. The author withheld his name at first, from doubt as to the success of the venture. The continuance of the concealment with subsequent issues followed perhaps naturally; Scott himself could give no better reason afterwards than that "such was his humor." Although the authorship of the series was generally credited to him, it was never formally acknowledged until the avowal was extorted by his business complications in 1826. 'Waverley' is a tale of the rebellion of the Chevalier Prince Charles Edward, in Scotland in 1745. Edward Waverley, an English captain of dragoons, obtains a leave of absence from his regiment for the purposes of rest and travel. His uncle, Sir Everard, whose heir he is, gives him letters to a Scotch friend, Baron Bradwardine of Tully-Veolan, Perthshire, who is a quaint mixture of scholar and soldier, and a strong Jacobite. He has a beautiful and blooming daughter Rose. During Waverley's visit, a party of Highlanders drive off the Baron's cattle; and Waverley offers to assist in their redemption from Fergus Mac Ivor, "Vich Ian Vohr," the chief of the clan. Waverley accompanies Fergus's messenger first to the island cave of Donald Bean Lean, the actual robber, and thence to Fergus's home, where he meets the chief himself and his brilliant and accomplished sister Flora. Waverley falls in love and offers himself to Flora, who discourages his addresses. Joining a hunting party, he is wounded by a stag and detained beyond his intended time. Meanwhile the rising of the Chevalier takes place; and Donald Bean, assuming Waverley to be a sympathizer and desiring to precipitate his action, intercepts Waverley's letters from home, and uses his seal (stolen from him at the cave) to foment a mutiny in Waverley's troop. This and his unfortunate delay have the double effect of causing Waverley to be dishonorably discharged from his regiment for desertion and treason, and of inducing him in return to join the rebellion in his indignation at this unjust treatment. He first, however, attempts to return home to justify himself; but is arrested for treason, and rescued by the Highlanders when on his way to the dungeons of Stirling Castle. He serves

at Preston Pans, where he saves and captures Colonel Talbot, who proves to be a family friend who had come north to help him. He procures Colonel Talbot's release and sends him home; after which events march rapidly. The Chevalier is defeated at Clifton, and Fergus is captured. Waverley escapes, conceals himself for a while, and later makes his way to London; where Colonel Talbot shelters him, clears his name from the false charges, and obtains his pardon, and that of Baron Bradwardine who had also joined the rebellion. Fergus is executed, and Flora retires to the Benedictine convent at Paris. Waverley woos and marries Rose Bradwardine, and rebuilds Tully-veolan, which had been destroyed in the campaign.

The Princess Casamassima, by Henry James, a novel of modern life, and a study in fiction of socialistic questions, was published in 1886. A motley collection of persons are brought together in it, united by their common interest in socialism. The scenes are laid for the most part in the east side of London. The majority of the characters are of the working-classes. Two, the Princess Casamassima and Lady Aurora, are women of rank and wealth. Both classes are represented in the hero, Hyacinth Robinson, the child of a certain immoral Lord Frederick, and his mistress, an ignorant Frenchwoman. Hyacinth, in whom the aristocratic nature predominates, is reared by a poor dressmaker, among forlorn east-side people. His sympathy for their condition makes him an easy prey of certain workingmen with strong socialistic tendencies. In a moment of blind enthusiasm he gives his word that he will perform, when called upon, an act which may cost him his life. About this time he meets the beautiful Princess Casamassima, separated from her husband, living in London that she may study the lower classes.

The novel has a rambling and diversified plot, concerned with other people besides the Princess and Hyacinth, clearly defined and cleverly drawn characters. A certain satirical element in the treatment of the theme imparts an atmosphere of comedy to the book, despite its tragic ending.

Palmerin de Oliva is a romance of chivalry, a feeble imitation of 'Amadis of Gaul,' which was first

published in Salamanca in 1511. It has generally been considered to be of Portuguese origin; but Ticknor, in his 'History of Spanish Literature,' asserts that the author of it was a carpenter's daughter in Burgos. This is one of the books against which Cervantes inveighs as responsible for the mental condition of Don Quixote; and in the famous scene of the burning of the books of chivalry, he says: "This Oliva, let it be hewn in pieces and burnt, and let not the very ashes be left." The hero was the grandson of a Greek emperor in Constantinople; but on account of his illegitimacy, was deserted by his mother and left on a mountain, where he was found in an osier cradle, among the olive and palm trees. He was named Palmerin de Oliva, from the place where he was found. He soon gives tokens of his high birth, and makes himself famous by his prowess against the heathen, enchanters, etc., in Germany, England, and the East. He at last reaches Constantinople, where he is recognized by his mother, and marries the daughter of the Emperor of Germany, who is the heroine of the story. A continuation by the same author, called 'The Second Book of Palmerin,' which treats of the adventures of his sons, Primaleon and Polendos, appeared later.

Palmerin of England. This is a romance of chivalry, after the style of 'Amadis of Gaul,' and in this class of literature regarded as second only to it in point of merit. This is the book, which, with 'Amadis,' Cervantes saves from the holocaust in Don Quixote, as he says, "for two reasons: first, because it is a right good book in itself; and the other, because the report is that a wise King of Portugal composed it. All the adventures of the castle of Miraguarda are excellent, and managed with great skill; the discourses are clear, observing with much propriety the judgment and decorum of the speaker." It was long supposed to be the work of Francisco Moraes, a Portuguese, who published it in 1567 as a translation from the French. In 1807 Southey published an English translation, attributing the original to Moraes, and credited him with modesty in not claiming the authorship. It has since been found to have been the work of Leon Hurtado, and to have

been published originally in Spanish, in Toledo, in 1547. In it are recounted the exploits of the son of Don Duarde, or Edward, King of England, and Florida, a daughter of Palmerin de Oliva; consisting of jousts in tournaments, battles with giants and Saracens, and adventures in the Castle of Miraguarda. This story is in some respects a continuation of Palmerin de Oliva.

Peter Schlemihl, by Adelbert von Chamisso. This tale, written in 1814, has attained world-wide fame. The theme is the old popular superstition that the Devil can take a man's shadow without being able to control the man himself. The setting, however, is modern, and the extravagant plot is developed with straightforward simplicity. Peter Schlemihl, being in reduced circumstances, encounters a mysterious gray man, to whom he surrenders his shadow in return for Fortunatus's purse. His boundless wealth, however, brings him little satisfaction, as people regard his shadowless estate with aversion and horror. He is constrained to shun even the moonlight, and passes most of his time in forced seclusion. Finally his unpopularity drives him from the town, and he takes up his residence in a remote spot. Here, by means of the greatest caution, his secret remains for a time unguessed; and on account of his wealth and liberality he is regarded as a nobleman. He finds his greatest satisfaction in the society of the innocent and affectionate Mina, a forester's daughter; and is about to marry her when his misfortune is betrayed by a faithless servant, and Mina's father bids him begone. The gray man then reappears, and offers to restore the shadow at the price of Peter's soul. The broken-hearted man has the strength of will to refuse, and relinquishes all hopes of earthly happiness rather than endanger his eternal welfare. He throws the purse into a fathomless cavern, and wanders about in poverty till by chance he gains possession of the Seven-League Boots. He is thus enabled to travel over all the surface of the earth, except, for some mysterious reason, Australia and the neighboring islands. He makes his headquarters at ancient Thebes, and enters upon the career of a scientific explorer, taking refuge in the world of nature, since the world of men is forever closed to him.

Treatise on Painting, by Leonardo Di Vinci. This famous treatise was probably written before the year 1498. It has survived in two editions, of which the first is in an abridged form, and contains only three hundred and sixty-five chapters; while the other is a detailed one, and is comprised in nine hundred and twelve chapters. The early and abridged edition was issued in France in 1651, about one hundred and thirty years after Leonardo's death, and an English edition appeared the same year; since when, it has been published in most of the languages of Europe. Knowledge of the more exhaustive version of the treatise is owing to Manzi's discovery in 1817 of a transcript of the original in the Vatican library. According to this manuscript, the '*Trattato della Pittura*' is divided into eight books, which are designated:—

1. The Nature of Painting, Poetry, Music, and Sculpture.
2. Precepts for a Painter.
3. Of Positions and Movements of the Human Frame.
4. Of Drapery.
5. Light and Shade and Perspective.
6. Of Trees and Foliage.
7. Of Clouds.
8. Of the Horizon.

This 'Treatise' may be termed an encyclopædia of art: it is clear and concise, and is to this day of great value to those studying art, although there is a lack of coherence between its sections. Rubens wrote a commentary on this 'Treatise'; Annibale Caracci used to say that if during his youth he had read the golden book of Leonardo's precepts, he would have been spared twenty years of useless labor; while Algarotti declared that he should not desire any better elementary work on the art of painting. Among the subjects treated in the abridged edition of the 'Treatise' are: 'What the young student in painting ought in the first place to learn'; 'How to discern a young man's disposition for painting'; 'That a painter should take pleasure in the opinions of everybody'; 'The brilliancy of the landscape'; 'Painters are not to imitate one another.' There are many pungent epigrams and clever philosophical sayings scattered throughout the 'Treatise,' which are frequently quoted. No other old master left behind so many valuable manuscripts as did Leonardo; but owing

to the difficulty of deciphering his handwriting, very little is yet known of many of the most important ones.

Painter's Palace of Pleasure. This famous collection of tales was first published in 1566; and its great popularity is proved by the fact that six editions were issued within twenty years after its first appearance. 'The Palace of Pleasure' was the first English story-book that had for its object purely the amusement of readers, and it aroused to life imaginations which had been starved on theological discussions. The stories are translated, some from Livy's Latin or Plutarch's Greek, others from French translations of the original tongues; still others from the Italian collections of Boccaccio, Bandello, and Marguerite of Valois. They are admirably selected to represent the higher class of stories current at the time of the Italian Renaissance. They are simply told, without much of the morbidity of the Italian originals, and with all their beauty. There is no attempt at the conciseness which is now considered essential in a short story, but rather a tendency to dwell on details,—to make the sweetness long drawn out. The style has a delicate prettiness which does not take away from its sincerity and clearness.

Despite the great charm of the tales in themselves, the chief interest in them lies in the fact that the collection was used as a storehouse of plots by the Elizabethan dramatists. Shakespeare took from it the stories of 'Timon of Athens,' 'Romeo and Juliet,' 'The Rape of Lucrece,' and 'Giletta of Narbonne' (from which he gained the main plot of 'All's Well That Ends Well'). Webster found here the plot of 'The Duchess of Malfi'; and Marston, Shirley, and Peele, all took plots from these tales. Painter is responsible for many of the Italian scenes and names that fill the early plays, and for many of the fantastic situations. For these two reasons, then, Painter's book is interesting: for itself, as the first English story-book, and for its influence on others, as the source of many plots.

Social Life of the Chinese: WITH SOME ACCOUNT OF THEIR RELIGIONS, GOVERNMENTAL, EDUCATIONAL, AND BUSINESS CUSTOMS AND OPINIONS, by JUSTUS

DOOLITTLE. (2 vols., illustrated. 1865.) The author of this valuable work was for fourteen years a member of the Foochow mission of the American Board, during which time he had abundant opportunity of studying the Chinese. The work is somewhat loosely written, most of it being in the form in which it was originally published as a series of letters in the China Mail of Hong Kong; but it is one of the best of the few authorities on "the inner life of the most ancient and populous, but least understood and appreciated, of nations." Though it has special reference to Foochow and its vicinity, the description of many of the social and superstitious customs is applicable to other parts of the empire, though sometimes customs vary greatly in the different Chinese provinces. It treats of agriculture and domestic matters, betrothal and marriage, married life and children, treatment of disease, death, mourning and burial, ancestral tablets and ancestral halls, priests, popular gods and goddesses, mandarins and their subordinates, competitive literary examinations, established annual customs and festivals, superstitions, charitable practices, social customs, charms and omens, fortune-telling, opium-smoking, etc. Altogether it is a treasury of information about Chinese life, and may be considered trustworthy in its statements.

Yone Santo: A CHILD OF JAPAN, by Edward H. House. (1888.) This pathetic little story of life in Tokio appeared first in the Atlantic Monthly, and met with much favor. Its author was an American journalist and critic long resident in Japan. Yone Santo is a lovely Japanese girl, with a thirst for knowledge, and a genius for self-sacrifice rare in any country. The victim of cruel tyranny in her own home, she wins the compassionate interest of Dr. Charwell, who helps her to get an education, and tries to shield her from the misdirected zeal of certain women missionaries. Brought up to accept without question the authority of her older relatives, the gentle Yone had been married to a coarse, ignorant old boat-builder; and afterwards she meets the handsome young Bostonian, Arthur Milton, who wins her love for his own careless pleasure. Her childlike confidence in the good doctor saves her from trusting herself to Milton's treacherous schemes, and

she lives out her short though not unhappy life under the protection of her Western friends. Her lover, penitent and remorseful, returns to receive her dying blessing; and at last this long-suffering, white-souled little pagan saint found rest.

The story excited resentment for its bitter arraignment of missionaries.

Wild Irish Girl, The, by Lady Morgan. (1801.) Sydney Owenson, afterwards Lady Morgan, was born at Dublin in 1783. She was still a young woman when she had earned her rank as the first patriotic Irish romancer of modern times. She was "quoted with respect by Byron." 'The Wild Irish Girl,' one of her earliest tales, instantly became a favorite. In England it went through seven editions in less than two years, and in 1807 it had reached its fourth American edition.

The story recounts the adventures of the son of an English nobleman, banished for a season to his father's estate in Ireland, in order that he may give up his frivolous dissipations and begin a more studious life. Here he meets the Prince of Inismore, one of the old Irish nobility, and his daughter Lady Glorvina, the wild Irish girl. Her wildness seems mild to the reader of to-day. She was clad "in a robe of vestal white enfolded beneath the bosom with a jeweled girdle. From the shoulder fell a mantle of scarlet silk, while the fine-turned head was enveloped in a veil of point lace." The Englishman has a fall, and spends some days of convalescence as the Prince's guest, concealing his identity and the fact that he is the "hereditary object of hereditary detestation." Glorvina, who plays delightfully upon the harp, exerts an irresistible fascination. He has nearly declared himself her lover when he learns that he has a rival in a mysterious stranger. Events prove that the stranger is none other than the hero's father, to whom Glorvina feels herself bound in gratitude if not in love. The magnanimous parent, however, gives up his claim in favor of his repentant and grateful son.

The story is in the form of letters, and suffers from the consequent limitations; but the sketches of Irish life are curious and picturesque.

Boots and Saddles; or, LIFE IN DAKOTA WITH GENERAL CUSTER, by Elizabeth B. Custer. (1885.) The author

says that her object in writing this book, which records her experiences in garri-son and camp with her husband, was to give civilians a glimpse of the real existence of soldiers in the field. Her married life was not serene: she was left in 1864 in a lonely Virginia farmhouse to finish her honeymoon alone, her husband being summoned to the front; and at scarcely any time during the next twelve years was she free from fear of immediate or threatened peril. General Custer was ordered to Dakota in the spring of 1873. Mrs. Custer's book gives a lively and detailed account of their life there from 1873 to 1876, the time of the general's death. All those little details—the household habits and changes, the packings and movings, the servants' remarks, the costumes, the weather, the frolics, and the feasts—that are so much to women, and the absence of which makes the picture so dim, here appear. The regimental balls, the pack of hounds, her husband's habits and looks and horsemanship, the coyotes, the sleigh-rides, the carrying of the mail, the burning of the officers' quarters, the curious characters and excursionists, the perplexities and pleasures of army domestic life, the Indians, the gossip, the ins and outs of army etiquette, the deserters, the practical jokes, are duly described. Her sketch of thirty-six hours spent in a cabin during a Dakota blizzard, with no fire, the general sick in bed and requiring her attention, the wind shrieking outside and at times bursting in the door, the air out-doors almost solid with snow that penetrated the smallest cracks and collected on the counterpane, and (to help matters) a party of bewildered soldiers, some of them partially frozen, claiming her hospitality and care,—is very graphic.

There is an interesting chapter on General Custer's literary habits, and an appendix containing extracts from his letters. Captain King has described army life in the West from the masculine side; such a book as this paints it from the feminine.

Purchas his Pilgrimes. This remarkable and rare book was published in 1619. It is a compilation by Samuel Purchas, a London divine, of the letters and histories of travel of more than thirteen hundred travelers. It consists of a description of travel in Europe,

Asia, Africa, and America; and the later editions of 1625 and 1626 contain maps, which are more diverting than instructive. In this work the author allows the travelers to speak for themselves; but in 'Purchas his Pilgrimage,' published in 1613, he himself gives the "Relation of the World and the Religions observed in all ages and places discovered, from the Creation unto this Present."

More accurate and extensive knowledge has to-day supplanted these books, and they are rarely consulted except by those curious to know the ideas in regard to the rest of the world, which then obtained in England. The world, however, is the author's debtor for his four-years' labors; and it is sad to think that the publication of these books was the cause of his death, if not in a debtor's prison, at least in want.

Hazard of New Fortunes, A, by W. D. Howells, is perhaps the most realistic and the most modern of all his novels, in its grasp upon the conditions of metropolitan life, especially as these are illustrated in the extremes of poverty and wealth. The scope of the story is unusually large, embracing as it does representatives from almost every prominent class of society: the artist, the bohemian, the business man, the capitalist, the society woman, the socialist, the labor agitator, the man of letters. The plot is, however, centred in one family, as typical of a certain kind of Americanism as the Lapham family is of another. The head of this family is Dryfoos, a Pennsylvania German who has come to New York to spend his newly acquired fortune. He is the capitalist of a journal, *Every Other Week*, edited by Basil March, the hero of 'Their Wedding Journey,' and conducted by Fulkerson, a pushing Westerner. Dryfoos has two daughters, vulgar by nature and breeding, who are struggling to get "into society." His son, Conrad, is of a different stamp. He has no sympathy with the gross pride of his father in the wealth gained by speculation. His sympathies are with the laboring classes,—with the down-trodden and unfortunate of the city. This sympathy is put to the last proof during the strike of the street-car drivers and conductors. In endeavoring to stand by Lindau, an old German socialist who is openly siding with the strikers, Conrad is killed by a

chance shot. His death seems a kind of vicarious atonement for the greed and pride of his race. There are many side issues in the story, which as a novel forms a most striking and picturesque series of metropolitan scenes. New York has seldom been used with more skill as a dramatic background. But the novel is something more than a clever drawing of places and people. Deep ethical and social questions are involved in it. It is a drama of human life in the fullest sense.

The style is clear, forcible, and altogether delightful. The book as a whole is absolutely free from the signs of apprenticeship.

Jane Eyre, the novel which established Charlotte Brontë's reputation as a writer of fiction, is in a large degree the record of her own development. In the character of Jane Eyre, the young authoress first found an outlet for the storm and stress of her own nature. The book is therefore autobiographical in the truest sense.

The story is neither for the very young nor for the inexperienced, though in contrast to the modern problem novel it is innocuous enough. The heroine, Jane Eyre, is an orphan. As a child she is misunderstood and disliked by her protectors. She is sent early to Lowood School, an institution charitable in the coldest sense of the term. Its original was Cowan Bridge, the school attended by four of the Brontë sisters; from which Maria and Elizabeth were removed in a dying condition. The description of Jane Eyre's school days forms one of the most vivid, and in a sense dramatic, portions of the novel. After leaving Lowood, she becomes governess to the ward of a certain Mr. Rochester, an eccentric man of the world, whose eccentricity is largely the fruit of misfortune. He is tied to an insane wife, her insanity being the result of vicious living. She is confined at Thornwood, the house of Rochester; but the heroine does not know of her existence. Rochester falls in love with Jane Eyre, attracted by her nobility of nature, her strength, and her unconventionality; and finally asks her to marry him. His force and his love for her win her consent. They are separated at the altar, however, by the revelation of the existence of Rochester's first wife. The two are reunited at last only by a tragedy.

Charlotte Brontë invested the character of Rochester with a fascination that made him the hero in fiction of half the women in England. Jane Eyre herself is no ordinary heroine. Her creator had the boldness to reject the pink-and-white Amelia type of woman, that had reigned in the novel since Richardson, and to substitute one whose mind, not her face, was her fortune. Rochester himself is destitute of gallantry, of all those qualities belonging to the ideal lover in fiction. This new departure made the book famous at once. Its literary originality was not less striking than the choice of types.

Portrait of a Lady, The, a novel by

Henry James, was published in 1882. The heroine, whose portrait is drawn with remarkable elaboration and finish, is an American girl, Isabel Archer, beautiful, intellectual, of a clear-cut character, and her own mistress. The elements in her nature that make her a lady are emphasized by her experiences with men. When the story opens she is a guest in the home of an aunt, Mrs. Touchett, whose husband, an American banker, has been settled for many years in England. They have one son, Ralph, a semi-invalid.

A neighbor, Lord Warburton, wishes to marry her, but she refuses him because she does not love him, and because she wishes to have more experience of the world as a single woman. In the same fortnight she rejects another suitor, Caspar Goodwood, a young, earnest New-Englander, who has followed her to England. She misses in him the romantic element, and will not accept his virtues in exchange. By the death of her uncle she finds herself a great heiress; half of Ralph's patrimony being willed, at his own request, to her. In the weeks of her uncle's illness, she forms a friendship with Madam Merle, a guest of Mrs. Touchett's, a thorough woman of the world, who finds that she has uses of her own for Isabel. A far different friend is a countrywoman, Henrietta Stackpole, a correspondent for a home paper. She is sincere, democratic, loyal to her national traditions and desirous that Isabel should be so. She wishes therefore to bring about a marriage between Goodwood and Isabel. After her uncle's death, Isabel goes to Italy. There, through the offices of

Madam Merle, she meets Gilbert Osmond, a man without rank or fortune, but of unerring taste, and of an exquisite manner of life. His possessions are limited to a few faultless works of art and a little daughter, Pansy, just out of a convent. The lady in Isabel is attracted by Osmond's detailed perfections. Against the wishes of her friends she marries him. With marriage comes disillusionment. Isabel finds that she is smothered in the airless life of barren dilettantism; she finds that her gentlemanly husband is soulless and venomous. He wishes to force his daughter, Pansy, into a loveless marriage, and sends her to a convent until she shall show worldly wisdom through mere pressure of ennui. During her exile Isabel discovers that Pansy is not the child of Osmond's first wife, but of Madame Merle, his former mistress. Being summoned at this time to England, to the death-bed of Ralph Touchett, she regards her departure from her husband's house as final. The book closes with the intimation that she will take Pansy under her protection, and will not marry Caspar Goodwood.

'The Portrait of a Lady' is admirable as a psychological study of the high-bred American girl in a European environment. It is one of the most satisfactory of the author's novels.

The Mill on the Floss, by George

Eliot (1860), one of the masterpieces of fiction, is like 'Middlemarch' a tragedy, though a tragedy destitute of the usual heroic setting and grandiloquent circumstances. The author found her tragic material in the commonplace lives of English working-people; and traced the workings of fate in the obscure development of a young girl, with passions no less strong than those of a woman in some ancient Greek tragedy, suffering in a magnificent environment, under the gaze of the world. Maggie Tulliver, the daughter of the miller of Dorlcote Mill, is from childhood misunderstood and dominated by the coarse-grained well-meaning people about her. Her brother Tom, a hearty young animal, with selfish masculine instincts accepts her devotion as he would that of a dog. He teases her because she is a girl. He hates her when she eludes him by going into her fairy-land of imagination, whither he cannot follow her. She loves him devotedly; but to her love always brings

suffering. She is ill regulated, and is therefore not a favorite with her aunts, Mrs. Glegg and Mrs. Pullet, who can see no trace of the respectable Dodson blood in her. Maggie's childhood is a series of conflicts with respectability. In her girlhood the passionate little heart is somewhat subdued to her surroundings. Family troubles are brewing. They culminate in the death of Mr. Tulliver, and in the sale of Dorlcote Mill. Maggie ceases to be a child, becomes a woman. The needs of her nature find satisfaction in the companionship of Philip Wakem, the crippled son of the lawyer who helped to ruin Mr. Tulliver. It is the old story of Verona, of the lovers whose families are at feud, translated into homely English life. Maggie must renounce Philip. Tom hates him and his race with all the strength of his hard-and-fast uncompromising nature. Maggie, starving for beauty, for the joy of love and life, seeks to satisfy her spiritual cravings in that classic of renunciation, the 'Imitation of Christ.' She feeds her rich nature with the thoughts of the dead. The next temptation in her way is Stephen Guest, betrothed to her cousin Lucy. Stephen represents to Maggie, although she does not know it, the æsthetic element that is lacking in her barren life. The two are thrown together. Their mutual passion masters them. Maggie almost consents to go away with Stephen, finds herself indeed on the journey; but at the last minute turns back, though she knows that she has endangered her good name. The worst interpretation is put upon her conduct. From that time on she faces the contumely of the little village community. Death, and death only, can reconcile her to the world and to Tom, who has stood as the embodiment of the world's harshest judgment. They are drowned in the great flood of the Floss: "Brother and sister had gone down together in an embrace never to be parted; living through again in one supreme moment the days when they had clasped their little hands in love and roamed the daisied fields together." The tragic atmosphere of the novel is relieved by passages of quaint, primitive humor, by marvelous descriptions of well-to-do rural types. The Dodson family is hardly surpassed in fiction. The art of George Eliot has its consummate expression in this homely book.

Paradyse of Daynty Devises, The. This quaint old book is set forth as "conteyning sundry pithy preceptes, learned counsels, and excellent inventions, right pleasant and profitable for all estates." It is a collection of sixteenth-century poetry, by M. Edwardes, W. Hunnis, the Earl of Oxford, R. Hill, Saint Barnarde, Lord Vaux, Jasper Haywood, D. Sand, F. Kindlemarsh, M. Yloop, Thomas Churchyard, and various anonymous writers. There were editions published in 1576, '77, '78, '80, '85, '96, 1600, and 1606. A reprint was made in 1810, by Sir Egerton Brydges, and again in 1865, by J. P. Collier. The last was made from Heber's unique copy of the 1578 edition. This collection is especially interesting, because it contains poems not in any other impression. A poem headed 'No Pleasure Without Some Payn' is assigned to Sir Walter Raleigh, and one by George Whetston occurs in this volume which is nowhere else to be found. It was very popular, and the name has been used for similar but less valuable miscellanies.

Paston Letters. This is a most interesting and valuable collection of letters, written in the reigns of Henry VI., Edward IV., Richard III., and Henry VII. They were handed down in the Paston family, till the male line became extinct in 1732, and eventually came into the hands of Sir John Ferris, who first published them. He brought out two quarto volumes in 1787, two in 1789, and left material for a fifth, which appeared in 1823. He gave the letters in two forms, one an exact copy, retaining the old and variable spelling, the other with the spelling modernized, and obsolete or obscure words explained. He also prefixed to the separate letters valuable historical notices, and subjoined facsimiles of the seals and signatures. These quartos were, however, very expensive; so in 1840, Ramsay brought out a popular edition with some corrections and condensations: more recently other editions have appeared.

The letters themselves present very clearly the manner of life and thought of the middle classes during the Wars of the Roses. They incidentally throw light on historical personages and events; but their chief concern is with the everyday affairs of the Paston family of Norfolk. They show how exclusively the

wars involved the nobility and their retainers, and how the commoners carried on their affairs undisturbed by bloody battles and subsequent beheadings. We learn from the letters of the dress, food, and social customs of the day, and some things appear strange to us,—as the great formality of address, and the humble deference shown to parents by their children, and to husbands by their wives; but we are chiefly impressed by the fundamental fact that human nature was then very much what it is now.

Pandects, The, of Justinian. This digest was an attempt to form a complete system of law from the commentaries of the great jurists on the Roman law. The work was done by a committee of seventeen famous lawyers; it was begun in 530 A. D. and completed in 533. The magnitude of the task becomes apparent when we hear that there are 9,123 extracts in the Pandects (the word "Pandects" is from the Greek *Pandecton*, which means all-receiving). The extracts were made from 2,000 treatises; one-third of them come from Ulpian, one-sixth from Paulus, and the rest from thirty-six other writers.

The Pandects, with the *Codex Justinianus*, became the law for the Roman Empire. When the Lombards invaded Italy in 568, they overturned almost all the few remaining Roman institutions, the law-courts among them. In Ravenna, however, the Roman law was still taught; and the Lombards allowed their Roman subjects to be judged according to the Roman law. The *Codex*, which begins with an invocation to the Trinity, and contains a great deal of legislation on ecclesiastical matters, was always held in esteem by the clergy; but the Pandects were ignored, as being the work of pagan jurists.

In the last part of the eleventh century there was a great revival of the study of Roman law. There has always been a tradition that this revival was caused by the discovery at Amalfi of a copy of the Pandects; but the Pandects had never been really forgotten. The revival of the Roman law was a kind of advance guard of the Renaissance movement. Irnerius of Bologna, the greatest teacher of his time, revived the study of the Pandects, which, together with the *Codex*, became the basis of all mediæval legislation.

In the Eastern, or Byzantine, Empire, the Pandects, under the name *Basilica*, were statute authority even down to 1453, when Constantinople was captured by the Turks.

In practice, however, it was superseded in the tenth century by *Ezabiblos*, which was to a slight degree an epitome of the *Basilica*. The *Ezabiblos* survived even the invasion of the Turks in some parts of the Empire, and was adopted as the statute law of the kingdom of Greece in 1835.

Scottish Chiefs, The, by Jane Porter.

This spirited historical romance was first published in 1809, and has enjoyed unceasing popularity. It gives many pictures of the true knightly chivalry dear to boyish hearts, and is historically correct in all important points. The narrative opens in 1296 with the murder of Wallace's wife by the English soldiery, and shows how, fired by this outrage, he tried to rouse his country against the tyrant Edward. He gathers about him commons and nobles, and gains especial favor with venerable Lord Mar. Lady Mar is impressed by his beauty; and when he scorns her dishonorable passion, she proves his worst enemy, and incites the nobles to treason. He also wins the heart of the lovely Helen Mar, who respects his devotion to his dead wife, and does not aspire to be more than his sister. Wallace effects the capture of the castles of Dumbarton, Berwick and Stirling, and fights the bloody battles of Stanmore and Falkirk. But as soon as he becomes prominent, petty jealousies spring up among the nobles; and when in spite of his inferior birth he is appointed regent, their rage knows no bounds. He has continually to guard against treachery within as well as foes without, but his intrepid spirit never fails. He goes in the disguise of a harper to the court of Edward, and rouses young Bruce to escape and embrace his country's cause. Bruce and Wallace go to France to rescue the abducted Helen Mar, and while there meet Baliol, whom Edward had once adjudged king of Scotland. On returning to his own country Wallace finds the English in possession of much of the territory he had wrested from them, and by a series of vigorous movements regains the mastery. But

internal feuds and jealousies are too strong for him, and on Edward's second invasion Wallace is abandoned by his supporters. He flees and long eludes his pursuers, but is finally betrayed, taken to London, and brutally hanged and quartered. But the fire that he had kindled did not altogether die out, and Edward was obliged to treat Scotland with respect even after he had murdered her hero.

Little Rivers, by Rev. Henry Van Dyke, D.D., breathes the very spirit of wholesome pleasure. The book is called a record of profitable idleness, and describes the author's wanderings with rod and line, exploring the Adirondack woods, canoeing along the silver streams of Canada to the music of the old French ballads sung by the guides, tramping the heathery moors of historic Scotland, following the fir-covered banks of the Austrian Traun, and trying casts in the clear green lakes of the Tyrol. Dr. Van Dyke has heard of people who, like Wordsworth, feel a passion for the sea or the mountains; but for his part he would choose a river. Like David's hart he pants for the water-brooks, and asks for nothing better than a quiet stream with shady banks, where trout are not too coy. He loves nature with the love of a poet and a close observer; the love of a man whose busy working-life is spent among bricks and mortar, but who has a country heart. When he was a little boy, he slipped away without leave one day, with a heavy old borrowed rod, and spent a long delightful afternoon in landing three tiny trout. Soon afterwards he was made happy by a rod of his own, and began to ply the streams with a zest that has never since failed. The good sport, the free, irresponsible, out-door life, and the beauty of wild nature, are the subject-matter of the volume. Bird songs and falling waters are the music, and happy summer sunshine lights its pages. There is, says the author, very little useful information to be found here, and no criticism of the universe, but only a chronicle of plain pleasures, and friendly observation of men and things. It is from cover to cover an out-of-doors book, one for the fireside on a winter night.

Mutineers of the Bounty, *The*, by Lady Belcher. This latest published account of a long unsolved ocean

mystery and of a unique settlement on a South Sea island, written in the prosaic style of an official document, amply substantiates the old adage, "Truth is stranger than fiction." The most vivid imagination would fail to conceive the plot of a tale more varied and more exciting in its details.

In 1789 H. M. S. *Bounty*, Lieutenant Bligh commanding, while sailing in the South Seas was captured by mutineers, and the commander with eighteen of the crew were set adrift in the cutter. The ship sailed to Tahiti. There dissensions arose among the mutineers. Half of them, accompanied by a score of native men and women, sailed away, and all trace of them was lost for many years.

Lieutenant Bligh reached England, returned to Tahiti, captured the mutineers who were on that island, and after many disasters and shipwreck conveyed them to England. A sensational trial ensued. Two of the mutineers were pardoned. The others suffered the extreme penalty of the law. Then a reaction in public sentiment set in, and it was generally conceded, even in official circles, that the insolent and overbearing conduct of the commander warranted the course of the mutineers.

Some twenty years later, a British vessel happened accidentally to stop at Pitcairn's Island. The officers were amazed to meet young men who spoke excellent English, and to find a prosperous and happy Christian community, largely descendants of the mutineers.

They learned that the *Bounty* sailed directly from Tahiti to Pitcairn's Island, where the mutineers made a settlement. Four years later, on account of a quarrel over a woman, the natives murdered all but four of them. Then two of them contracted such beastly habits of intoxication that one died in delirium tremens and the other was put to death as a measure of public safety.

One of the survivors, John Adams, remembering his early Christian training, established the principles of the Christian religion so firmly in this peculiar community that the almost unknown island in the South Seas became a conspicuous example of an earthly paradise.

This community, maintaining its essential characteristics, still occupies Pitcairn and Norfolk Islands. Its members carry on a constant correspondence with

relatives and friends in England. Many photographs of the islanders, reproduced in this book, represent a people prepossessing in appearance and apparently comfortable and prosperous.

Lettres Persanes, Les (Persian Letters), by Montesquieu, were at first published anonymously in 1721. The book is a piquant satire on French society during the eighteenth century, its manners, customs, oddities, and absurdities being exposed through the medium of a wandering Persian, who happens to find himself in Paris. Usbek writes to his friends in the East and in Venice. The exchange of letters with his correspondent in the latter city has for its object to contrast two centres of European life with each other and with Ispahan, the centre of social life in Persia. But Montesquieu is not only a keen and delicate observer of the fashionable world,—some of his dissections of the beaux and belles of his time remind one of Thackeray,—but he touches with firmness, though with tact and discretion, on a crowd of questions which his age was already proposing for solution: the relations of populations to governments, laws, and religion; the economic constitution of commerce; the proportion between crimes and their punishment; the codification of all the laws of the various provinces of France; liberty, equality, and religious toleration. These questions were particularly menacing at the time the author wrote, and the skill with which he stated them through the mouths of his Persians had something to do with their ultimate settlement. The portraits of different types in the 'Lettres,' sketched with apparent carelessness, would not be out of place in the gallery of La Bruyère; they are less austere, but they reveal more force and boldness. The work is, unfortunately, disfigured by many scenes that are grossly immoral; and this fact had as much to do with its extraordinary success as its pictures of ideal social virtues. Its mysterious and incomplete descriptions of Oriental voluptuousness delighted the profligates of the Regency. To the *philosophes* and skeptics of the time, also, the 'Lettres' showed that Montesquieu was one of themselves; and they were happy to have an opportunity of laughing at the Christian religion, while pretending to laugh at the Mohammedan.

Still, if the objectionable portions of the 'Lettres Persanes' were removed, there would yet remain enough matter to furnish a volume at least as wise as Bacon's Essays, and far more witty.

The Life and Pontificate of Leo the Tenth, by William Roscoe. (2 vols., 1868.) This work is a natural sequel to its author's 'Life of Lorenzo de' Medici,' which made his reputation. It was translated into French (1808), German (1818), and Italian (1816-17). Though the Italian version, Count Bossi's, was placed on the Index Expurgatorius, 2,800 copies were sold in Italy. The work was severely criticized by the Edinburgh Review for an affectation of profundity of philosophy and sentiment, and for being prejudiced against Luther. On the whole, however, it is one of the best works on one of the most fascinating and instructive periods of human history, containing not merely the biography of Leo but to a large extent the history of his time; describing not only Caesar Borgia and Machiavelli, but Wolsey, Bayard, and Maximilian. It was the first adequate biography of Leo X.; and its attempt to prove him widely influential in the promotion of literature and the restoration of the fine arts, as well as in the general improvement of the human intellect that took place in his time, is certainly successful.

Reference, Works of. The chief encyclopædias falling under this head, which are still of interest to readers, begin with a work projected by Ephraim Chambers, under the title, 'Cyclopædia; or, an Universal Dictionary of Art and Sciences, containing an Explication of the Terms and an Account of the Things signified thereby in the several Arts, Liberal and Mechanical, and the several Sciences, Human and Divine.' It came out in London, 2 vols. folio, 1728, with a dedication to the King. It imitated an earlier London work, by John Harris, the first secretary of the Royal Society, of which the title was 'Lexicon Technicum; or, An Universal English Dictionary of Arts and Sciences,' 1 vol. folio, 1220 pages, 1704. This was the first alphabetical encyclopædia written in English. It attempted an account of the arts and sciences, but omitted antiquities, biography, poetry, and theology; and dealt only with the terms of ethics, grammar, logic, metaphysics, and rhet-

oric. It was reprinted in 1708, and a second volume of 1419 pages was added in 1710. It was long very popular, and prepared the way for other works. That of Chambers added ethics, grammar, logic, metaphysics, poetry, politics, rhetoric, and theology. It was a work judiciously, honestly, and carefully done, and long held popular favor. It sold no less than five editions, 1739-52. A Supplement came out in 1753, 2 vols. folio, 3307 pages. Abraham Rees made a revised and greatly enlarged edition, 1778-88, 2 vols. folio, 5010 pages, 57,000 articles, and 159 plates. The famous French 'Encyclopédie' (Vide 'Synopsis,' page 160) grew out of a plan to reproduce Chambers's work in a French translation.

But the great successor to Chambers was the 'Encyclopædia Britannica,' which "digested into distinct treatises or systems," 45 in number, the arts and sciences analyzed in Chambers into 47 "divisions of knowledge"; and which gave in addition numerous separate articles on many of the terms occurring in the treatises. A printer, William Smellie, was the editor, and the writer also of the larger part of the work. Published at Edinburgh, in numbers, beginning with December 1768, it was completed in 1771, 3 vols. quarto, 2670 pages, and 160 plates. The second edition came out 1777-84, 10 vols., 8595 pages, and 340 plates. The addition of biography and history was now first made, constituting this edition "an encyclopædia not solely of arts and sciences, but of the whole wide circle of general learning and miscellaneous information" (Quarterly Review, cxiii. 362). The successive editions of the Britannica since the second have been: 3d, 1788-97, 18 vols., 14,579 pages, and 542 plates; 4th, 1801-10, 20 vols., 16,033 pages, 581 plates; 5th, 1817, 20 vols., 16,017 pages, 582 plates. Constable, who had bought the chief interest in 1812, brought out a Supplement in 6 vols., 4933 pages, 125 plates, 1816-24. The 6th edition had been completed in 1823, when Constable failed in 1826, and the work became within a short time the property of Adam Black, whose house have published these editions: the 7th, 1830-1842, 21 vols., 17,101 pages, 506 plates; the 8th, 1853-61, 21 vols. and Index vol., 18,196 pages, 402 plates, and many wood-cuts in the text; and the 9th,

1875-89, 24 vols. and Index vol., with many plates and very many wood-cuts. At one time—namely, in the beginning of the present century—the 'Britannica' commended itself to George III. as a publication calculated "to counteract the tendency of that pestiferous work," the French Encyclopædia. In our day it is engaged neither in attack nor defense of the articles of the political or the religious creeds. In the strife of opinions "the encyclopædia is not called upon to take any direct part. It has to do with knowledge rather than opinion, and to deal with all subjects from a critical and historical rather than a dogmatical point of view. It cannot be the organ of any sect or party in science, religion, or philosophy." (Preface to the 9th edition.) Besides the highly authoritative treatises on the natural and the intellectual sciences, the 'Britannica' in its ninth and latest edition is specially distinguished for its histories of the literatures of the whole world, and its articles on Biblical Criticism, Theology, and the Science of Religion.

Brockhaus's 'Conversations Lexikon,' a German popular encyclopædia, was first published in six volumes (1796-1808). It was from the first a popular work, as its title indicates: designed to give such information as one feels the need of in daily intercourse with the world,—the original meaning of "conversation." The 'Conversations Lexikon' was addressed to the educated public of Germany, not to the learned, and it attained great popularity; no other work of the kind was ever so frequently copied, translated, or imitated; the first 'Chambers' was the tenth 'Brockhaus' translated and abridged with some additions. The 14th edition of 'Brockhaus' was completed in 1895, 16 volumes of about 1,000 pages each, with plentiful illustrations, plain or in colors, also elaborate maps, plans of cities, etc. Not only the geography and the history of all the countries of the world are adequately treated, but also the biography and the literature of each, with a fullness hardly equalled in the encyclopædies of the countries themselves. For example, the partiality of 'Chambers' for Scotch notabilities is well known; yet in many instances a far more accurate and satisfactory account of the writings of

Scotch men of letters is found in 'Brockhaus' than in 'Chambers.'

Another popular German encyclopædia is Meyer's 'Konversations Lexikon,' Brockhaus's most formidable competitor. It is a noble competition that these two encyclopædias have carried on since 1860, when Meyer's first appeared; the effort of each has ever been to win the palm of superiority by introducing new features of solid value, rather than by resorting to tricks to win popularity. All the resources of art are availed of to beautify the volumes with exquisite colored plates of natural-history objects and the like; yet in this is seen no pandering to vulgar taste for mere pictures, but, on the contrary, a serious purpose to bring art into the service of science: no encyclopædias published in the United States can compare in this respect with Meyer's, or even Brockhaus's. And in the letterpress the same conscientious effort "to promote general mental improvement by giving the results of research and discovery in a simple and popular form without extended details," is visible on every page. The fifth edition of 'Meyer' was completed in 1897, when the 17th volume was published: it contains 10,000 figures in the text, and 1,000 full-page and two-page pictures, maps, etc. It must be added that while subjects are treated in simple and popular style in the body of the text, very full technical details are given, in "inserts" appended to every title of importance in science and art; for example, the title 'Spinning' has eight pages inserted, describing with figures the different kinds of spinning-machines. Thus the work is serviceable even to the technologist and the expert.

What is now known as 'Chambers's Encyclopædia' began to be published in 1860, when its first volume appeared; not until 1868 was the last volume published. The number of volumes has continued to be the same in the two revised editions issued since that time; namely, ten in octavo form. The first edition of 'Chambers' was "founded" on the 10th edition of the German popular encyclopædia of Brockhaus; that is, it was largely a translation and adaptation of the articles in that work, with additions of matters relating to the United Kingdom, Scotland in particu-

lar, was still largely an adaptation of Brockhaus; but the third edition, completed in 1892, is an original and independent compilation, the articles written by eminent British and foreign scholars expressly for the work. All the important subject-matters of science, history, art, philosophy, religion, etc., are treated with all needful thoroughness, yet with the minimum of scholastic technicality. It is the model of a popular encyclopædia: concise, exact, easily understandable; with a sufficiency of illustrations and maps of countries, and plans of noted cities.

The 'International Cyclopædia,' 15 vols., latest revision 1898, is a thoroughly revised reproduction of the 1874 edition of Chamber's Encyclopædia, with additions of American matter and notices of some of the more important historical occurrences and scientific discoveries of the last twenty-five years, together with many biographies of living persons.

Appleton's 'New American Cyclopædia' began to be published in 1857; the last volume, the sixteenth, appeared in 1863. Its editors-in-chief, George Ripley and Charles A. Dana, were also editors-in-chief of the revised form of the work, 'The American Cyclopædia,' 16 vols., 1873-76. There has been no general revision of the work since that time. The publishers of the 'American Cyclopædia' have since 1861 published the 'American Annual Cyclopædia,' designed to record the progress of science and the arts, and the world's history from year to year, and to serve as supplements to the 'American Cyclopædia.' It is in the same form as that work, octavo, and comprises about 800 pages per volume.

'Johnson's New Universal Cyclopædia' first appeared in 1874-77, in four imperial octavo volumes. It was especially strong in the departments of natural science—physics, chemistry, mechanics, etc.,—and American gazetteer matter. In its later form, 'Johnson's Universal Cyclopædia,' 1893-95, 8 vols., with a change of publishers, the work was thoroughly revised, by a corps of thirty-six editors, under the direction of Charles Kendall Adams, LL.D., assisted by eminent European and American specialists.

The 'Grand Dictionnaire Universel' of Larousse, in sixteen folio volumes of about 1,500 pages each, began to be

published in 1864, and was completed in 1878. Since then two supplementary volumes have been issued. In the departments of natural science, mathematics, and the fine and the useful arts, 'Larousse' is very full: the articles on the literary men of France and Italy and their works would seem to meet every reasonable requirement; the writers of other countries receive less adequate treatment. In this respect 'Larousse' is far inferior to the German 'Conversations Lexika.' Nevertheless the 'Grand Dictionnaire Universel' is a splendid monument to the learning and the indomitable energy of its founder, Pierre Larousse.

'Men and Women of the Time' is a dictionary of living notabilities of all countries; the latest edition is very recent. It is an English publication, and obviously of indispensable utility. A similar work in French is Vapereau's 'Dictionnaire des Contemporains.' The English work is revised at intervals of about ten years; the French at longer intervals.

Among the notable annual works of reference, belonging to the same class as Appleton's 'Annual Cyclopædia,' is 'Hazel's Annual,' a volume which gives a brief summary of the political and economic conditions of all countries; notable events of their history for the year; the year's necrology; record of the year's progress in science, art, literature, etc.

The 'Statesman's Year-Book,' also an English annual, is devoted wholly to the governmental conditions of the countries of the world, and gives the *personnel* of the several monarchies, republics, and other States, their statistics of population, commerce, production, and industry, finance, army and navy establishments, internal communications, education, etc., compiled from official returns: it is a work of unquestioned authority.

The 'Library of American Literature,' compiled and edited by Edmund Clarence Stedman and Ellen Mackay Hutchinson, comprises eleven volumes of about 600 pages each, published 1887-91. It gives, by means of selections from the works of the more noteworthy writers, a general view of American literature, from its beginnings to the present time. The selections are representative, and are made with judgment; and no attempt is made to gather in every book written

in America during the period since the beginning of the 17th century. The reader is thus saved from having thrust upon him much trivial and ephemeral matter; and the selections are of such volume and compass as to present a fairly adequate specimen of each author's style and mode of thought. This principle of selection is happily likened, by the editors in their preface, to the law of selection which should govern in the formation of a national gallery of fine art, designed to show the development of art from age to age. Here we have presented to us the whole history of our literature: the changes of topic and style, the rise of learning, imagination, and creative power, resulting finally in a true home-school of authorship. Appended to the last volume are short biographies of all the authors represented in the work.

'Appleton's Cyclopædia of American Biography,' edited by James Grant Wilson and John Fiske, was published in six volumes of about 750 pages each, from 1886 to 1894. The 'American' in its title is employed in the most comprehensive sense, relating to North, South, and Central America and the adjacent islands; hence it is a biographical dictionary not only for the United States, but also for Canada and for the Spanish-American, Portuguese-American, and other countries of this hemisphere. The biographies are of contemporaries as well as of men of former times; and the names of men of European birth and residence who have had any prominent part in the history of America, are included,—as Columbus, Berkeley, Lafayette, Whitefield.

The 'Dictionary of American Authors,' edited by Oscar Fay Adams, is the successor of the same editor's 'Handbook of American Authors,' published in 1884; the new work appeared in 1897. It comprises, in one volume of 450 pages, the names and titles of works of more than 6,000 writers in every department of literature, whether famous or obscure. The fullness of the information given in this work is equaled by its really exemplary accuracy.

Novum Organum, The, by Francis Bacon. The 'Novum Organum,' or 'New Method,' forms the second part of Lord Bacon's great philosophical work entitled 'Instauratio Magna,' 'The Great

Restoration' of Science. The first part, entitled 'De Augmentis Scientiarum,' is an extension of the previous work on the Advancement of Learning. The third part is the 'Historia Naturalis.' The 'Novum Organum' contains the outlines of the scientific or inductive method; viz., that of proceeding from facts to general laws, instead of inferring facts from assumed general principles which have never been proved. This latter, the philosophical and metaphysical method, was repudiated by Bacon, and together with the "superstitions" of theology, was declared to have no place in the new learning. The 'New Method,' therefore, is an attempt at an interpretation of nature from direct observation. "Nature," says Bacon, "we behold by a direct ray; God by a refracted ray; man by a reflected ray." At the beginning of the 'Novum Organum' we read this first of the series of 180 Aphorisms of which its two books consist: "Man, the minister and interpreter of Nature, can do and understand only so much as he has observed in her: more he can neither know nor do." As obstacles to correct observation and inference from nature, he mentions the four kinds of "Idola," or preconceptions which prejudice the mind at the outset and which must therefore be removed: the *Idola Tribus*, or the misconceptions growing out of our nature as man; the *Idola Specus*, those growing out of our individual or peculiar nature or surroundings; the *Idola Fori*, misconceptions imbibed through common speech and opinions leading to much idle controversy; and finally the *Idola Theatri*, or fables and fictions of tradition that continue to be sources of error. He refers contemptuously to the Greek Sophists, and quotes the prophecy of the Egyptian priest concerning the Greeks: "They are always boys: they have neither the age of science nor the science of age."

The second part begins with the Aphorism, "It is the work and intention of human power to generate and superinduce a new nature or new natures upon a body already given: but of a nature already given to discover a form or a true difference, or a nature originating another nature (*naturam naturantem*) or a source of emanation, this is the work and intention of human learning." The study of forms is therefore the object of the new method; and the

remainder of the work is devoted to illustrating, particularly by observations of the action of heat, the true mode of making and comparing observations of natural occurrences. In conclusion the author refers to man's fall from a primitive state of innocence and his loss of his dominion over nature. This is however capable of restoration first by religion and faith and then by the arts and sciences. For labor is not always to be a curse, but man shall "eat his bread in the sweat of his brow," not indeed in vain disputations and idle ceremonies of magic, but in subduing nature to the uses of human life.

Greek Studies, a series of essays by Walter Pater (1892), are concerned with some of the most beautiful and uncommon aspects of Greek thought and art. The first two essays on 'Dionysus: The Spiritual Form of Fire and Dew,' and on 'The Bacchanals of Euripides,' treat of the mystical significance of the vine, of the religion of the grape as a cult,—subtle, far-reaching, and mysterious as Nature herself. The essay on the 'Myth of Demeter and Persephone' goes back likewise to the great natural source of the magnificent worship of earth and its revolving seasons. 'Hippolytus Veiled' is a study from Euripides. The remaining essays are devoted to Greek art, the heroic age, the age of graven images, to the marbles of Ægina, and to the age of athletic prizemen.

Pater's treatment of these subjects is remarkably subtle and sympathetic. His peculiar gift of insight into the spirit of a great dead age here finds full manifestation. In no other of his writings is the style more perfectly adapted to the subject-matter; polished, chastened, chiseled, it resembles in its symmetry and beauty a monument of Greek sculpture.

Jowett Benjamin, M. A., D. D., LL.D., MASTER OF BALLIOL COLLEGE, OXFORD. By Evelyn Abbott and Lewis Campbell. (2 vols., 1897.) A work exceptionally rich in personal interest and in Oxford interest during nearly sixty years (1836-93.) Born April 15th, 1817, and a student at St. Paul's School 1829-36, young Jowett won a scholarship in Balliol College, Oxford, in 1835; and from 1836 to the close of his career remained at Oxford. While yet an undergraduate

he won a Balliol Fellowship, 1838, achieving thus early rare distinction as a scholar. In 1842 he became a Balliol tutor, and also an ordained clergyman. He was an Examiner of Classical Schools in 1849, and again in 1853. In 1854 the death of the Master of Balliol gave him a chance to be elected to the position, as beyond question the ablest of Balliol tutors, and an eminent university man; but the more conservative party among the Fellows defeated him by a single vote. He served the same year as a member of the Commission on Examinations for the Indian civil service, and wrote their elaborate report. He published, in June 1855, his remarkably bold and thoughtful commentary on Thessalonians, Galatians, and Romans, with special dissertations which greatly stirred public interest. The same year Lord Palmerston's government appointed him Regius Professor of Greek, with, however, only the nominal salary of £40. He was obliged to add his new duties to those of tutorship, and to figure as the most eminent scholar of his college, and an educator second to none at Oxford, not given a decent support. Jowett accepted his Greek chair as more to his mind than any other "except one of theology." But influences adverse to him on account of the broad views expressed in his 'Commentary' were at work. A favorable review of the book was stopped in the Times office by these influences after it had been put in type, and even the beggarly Greek position would have met the same fate if it had come on a little later. An accusation of heresy against Jowett was brought before the Vice-Chancellor, and the indignity put upon him of being summoned to appear and answer the Thirty-nine Articles. It was assumed that he would not, but he did it, and taking up the duties of his Greek chair began lectures on Plato's 'Republic,' which he called "the greatest uninspired writing." Though practically unpaid, he made the lectures free, and for many years made them a great success. "I often think," he said, "that I have to deal with the greatest of all literatures." The sharp attacks made upon him caused a rapid sale of his book, and he gave great labor to its revision for a second edition, and it came out in the summer of 1859, much enlarged and in great part rewritten. The Times

now published his friend Arthur P. Stanley's review of it. But the period of disfavor with conservatism upon which he had entered, and which specially found expression in the repeated defeats until February 17th, 1865, of all effort to provide pay for his brilliant labor in the Greek professorship, was made greatly darker in 1860-65 by the storm which arose over the publication of 'Essays and Reviews.' In 1863 a prosecution of Jowett on account both of his 'Commentary' and of his 'Essay' was set on foot, but only to collapse upon being pressed. Two years later, the scandal of a great scholar at Oxford brilliantly discharging the duties of a professorship of Greek for ten years with hardly any salary came to an end. The next three years, 1865-68, saw liberal measures carried in Balliol councils, and great advances made. In 1869 Jowett was appointed preacher to the college. The next year, June 1870, brought a vacancy in the Balliol Mastership. A plan for a second 'Essays and Reviews' volume was earnestly pressed by Jowett in 1869 and 1870, but not finally executed. In February 1871, the earliest four-volume edition of Jowett's 'Plato' appeared. The second edition, with very great improvement of the translation and large additions to the introductions, came out in 1875. The final edition, constituting Jowett's *magnum opus*, was published in 1892, with the perfected work in notes and dissertations, the matter and style of which are the author's lasting claim upon a high place in the literature of the century. From Plato, Jowett in 1871-72 went on to the translation of Thucydides, which appeared in 1881, and to a translation of Aristotle's 'Politics,' which was published in 1882. A work on the life of Christ had a place in his plans almost to the end of his life, but he did nothing towards it. His idea was that the life of Christ should be written "as a history of truths, to bring the mind and thoughts of Christ a little nearer to the human heart, in the spirit, not in the letter"; and this he thought might be the work of another generation in theology. In 1882 Jowett became Vice-Chancellor of the university, and held the office four years. It was his final recognition as the foremost of Oxford educators. His 'Life' is exceedingly rich in indications of character, in penetrating thoughts on a great variety

of themes, in sagacious independent criticisms, and in reminiscences of Oxford and of English culture during sixty years, which will long give it a high place among books of the century.

Tales from Shakespeare, by Charles and Mary Lamb. This modest volume, which was to prove Charles Lamb's first literary success, was written at the desire of William Godwin, as one of a series of children's books published by him. It consists of the plays of Shakespeare transposed into narrative form,—the comedies by Mary Lamb, and the tragedies by Charles, and preserving as far as possible the original language of the poet's blank verse. Prepared for children, its entire simplicity proved an added charm for readers, young and old. The scholarship and literary taste of its authors, meanwhile, could but produce not a mere prose version of the plays for juvenile amusement, but a critical introduction to the study of Shakespeare, in the finest sense.

Collegians, The, by Gerald Griffin. As a teller of Irish stories, Griffin takes his place with Carleton, Banim, and Miss Edgeworth. Boucicault's famous play 'The Colleen Bawn' was based on this tale, which was published in 1828. Not many years later the broken-hearted writer entered a convent, where he died at the early age of thirty-seven, under the name of Brother Joseph. The incidents of the book are founded on fact, having occurred near Limerick, Ireland. The story is one of disappointed love, of successful treachery, broken hearts, and "evil fame deserved"; but in the end virtue is rewarded. Like most other novels of its period, it is diffuse and oversentimental; but it is likely to live for its faithful delineation of Irish character at its best—and worst.

Lazarillo de Tormes, by Diego Hurtado de Mendoza. This "picaresque" novel was first published in 1553, but was written when the author was a student at Salamanca (1520-23). Mendoza's authorship has been questioned, and it has been attributed to Juan de Ortega, and to certain bishops, who are said to have composed it on their way to the Council of Trent. Still, the probabilities are all in favor of Mendoza, and it is the work upon which his literary fame chiefly rests.

The hero is a young rogue who begins his career as guide to a rascally blind beggar. The beggar ill-treats him, and he avenges himself cruelly but comically. He then passes into the service of a priest, a country squire, a "pardon," a chaplain, and an alguazil. The author leaves him in the position of town-crier of Toledo. The story opened the way for the *novela picaresca*, i. e., the novel of thieves, to which we owe 'Guzman d'Alfarache' and 'Gil Blas'; and is one of the best of its kind. The author shows his originality by breaking away from the magicians, fairies, knights errant, and all the worn-out material of the Middle Ages, and borrowing his characters from the jovial elements to be found in the shady side of society. All his characters, as well as the hero, are vagabonds, beggars, thievish innkeepers, knavish lawyers, or monks who have become disreputable; and all throb with intense life in his brisk and highly colored narrative. Every episode in Lazarillo's checkered existence is a masterpiece of archness and good-humor. The work, which created an epoch in the history of Spanish prose, is, unfortunately, unfinished: the author, having apparently become a little ashamed of this offspring of his youth, refused to complete it. A second part was added by De Luna, a refugee at Paris, in the following century; but it is far from having the qualities of Mendoza's fragment.

Les Misérables, by Victor Hugo, appeared April 3d, 1862. Before publication it was translated into nine languages; and its simultaneous appearance at Paris, London, Brussels, New York, Madrid, Berlin, Saint Petersburg, and Turin, was a literary event. It has since been translated into twelve other languages. Hugo's first novel since his great mediæval romance 'Notre Dame de Paris,' published thirty-one years earlier, 'Les Misérables' is a story of the nineteenth century. It gives a comprehensive view of Paris, and discloses the author's conception of the present time, and his suggestions for the future. Though a novel with a purpose, it is questionable whether the poet's feeling for the ideal and picturesque does not exceed the reformer's practical sense and science. 'Les Misérables' is often

criticized for lack of unity and careless arrangement of its abundant matter; but its enormous knowledge of life and history, and its imaginative power, give it an irresistible fascination. The central figure of the five books which compose the story is Jean Valjean, a simple hard-working peasant, who, stealing a loaf of bread for his sister's starving children, is arrested and condemned to the galleys for five years, a punishment lengthened to nineteen years by his attempts to escape. Cruelty and privation render him inert and brutish; and on his release the convict begs in vain, till the Bishop of D—— takes him in and gives him food and shelter. The aged Bishop is a saint, shaping his life in literal obedience to the divine commands; but in return for his kindness, Valjean steals his silver and escapes in the night. When the police bring the culprit back, the Bishop saves him by declaring that the silver had been a free gift to him. Touched to the heart, Valjean henceforth believes in goodness and makes it his law. His future life is a series of self-sacrifices, resulting in moral growth. He becomes in time a rich manufacturer, mayor of his town, and a noted philanthropist. Among other good deeds, he befriends Fantine, a grisette abandoned by her lover, and forced into a life of degradation to support her child. Fantine dies just as Valjean is arrested by Javert, an implacable detective who has recognized the ex-convict. Valjean temporarily evades him, but wherever he goes, Javert ferrets him out. Finally to save another man mistaken for him, Valjean surrenders himself and is returned to the galleys. He escapes, and rescues Fantine's child, little Cosette, from the cruel Thénardiens, sordid inn-keepers to whom her mother had intrusted her. She grows up a beautiful, loving girl, the solace of his life, and for her sake he accomplishes his supreme sacrifice. Marius, a worthy young man, falls in love with her. Valjean arranges the marriage, conceals her ignoble birth, and provides for her future. But Marius misjudges him, and believes him guilty of unworthy conduct; and for Cosette's sake, the old man leaves her. But he cannot live without her; and when Marius learns his mistake, discovers that he owes his life to Valjean, and hurries to him with Cosette, the patient

hero is dying. In this complicated history, which involves many characters, chiefly types of the poor, the unfortunate, and the vicious of Paris, certain passages stand out with dramatic intensity; among them being the famous chapter of the battle of Waterloo; the description of the Paris sewers, through the intricacies of which Jean Valjean flees with wounded Marius; and of the defense of the barricade, where Gavroche, the best existing study of a Paris gamin, gathers bullets and sings defiantly as he meets death. The place of 'Les Misérables' is in the front rank of successful romantic fiction.

Red as a Rose is She, by Rhoda Broughton. This commonplace love-story is very simply told. The scene is laid in Wales. The heroine, Esther Craven, promises to marry Robert Brandon, "to keep him quiet," though caring much less for him than for her only brother. But on a visit she meets the heaven-appointed lover, and notwithstanding her engagement the two at once fall in love. Interested friends, who do not approve the affair, plot and bear false witness to break it off. Esther confesses to Brandon her change of feeling, and he is man enough to release her. Then ensues a period of loneliness, misunderstanding, and hardship for the heroine, whose character is ripened by adversity. When happiness once more stands waiting for her, she has learned how to use its gifts. The story moves quickly, and is entertaining.

The Goldmakers' Village, by Johann Heinrich Zschokke. Like the other works of Zschokke, this is renowned for its graphic description of natural scenery, its precise delineation of society and exact portraiture of the class of which it treats, as well as for its moral, philanthropic, and beneficial tendency. Its English equivalent may be found in the charming tales of Mary Howitt. Oswald, the Swiss soldier, "returning from the wars," finds his native village of Goldenthal sunk into the depths of misery and degradation; its inhabitants lazy, shiftless, hampered with debt, frequenters of public houses, lost to all sense of moral responsibility. He devotes himself to the amelioration of their condition; in which, by the help of the lovely Elizabeth, the miller's daugh-

ter and then his wife, he is successful: so developing the various sources of comfort and improvement; so exemplifying by practical illustration the multiplied methods by which a patriot of philanthropy may serve the best interests of his fellow-citizens and country, that in the end he is rewarded by seeing the home of his youth on a par with the best organized, best conducted, and best credited villages of the community, and the "Goldenthalers," from being a synonym to their neighbors for all that is worthless, at length known and honored as the "Goldmakers," for the thrift which changes everything it touches into precious metal. Although the precise locality of the "Goldmakers' Village" cannot be found, yet it is to be feared that many an obscure locality can be discovered where, in many points, the picture can be matched, and where the benevolent enterprise of another Oswald is equally necessary.

Last Athenian, The ('Sidste Athenaren'), by Viktor Rydberg (1880), translated from the Swedish by W. W. Thomas in 1883. The scene of the novel is laid in Athens in the fourth century of our own era; and deals with the inner dissensions of the Christian church, the struggles and broils of the Homoiousians and Athanasians, and the social and political conditions involved in or affected by these differences. The corruption of the upper classes, the lingering power of the old religion of Greece, the strange melée of old and new philosophies and erratic social codes, are presented by the introduction of many types and individuals. But a confusing multiplicity of interests and characters interferes with a clear view. The stage is too crowded. The parts of the plot are woven together about the love-story of Hermione, daughter of the philosopher Chrysanteus, and a young Athenian of the degenerate type, who from a promising youth passes into the idle and heartless dissipation of the typical Athenian aristocrat. Influenced by divided motives, he makes an attempt to regain his moral standing, and does regain Hermione's confidence; but on his wedding night, he is killed by the lover of a young Jewish girl whom he has betrayed and deserted. The famous historic figures of the epoch are all introduced into Rydberg's picture,—emperors and bishops, political

schemers and professional beauties, soldiers and merchants, princes and beggars. Even St. Simeon Stylites on his pillar is painted in all his repulsive hideousness of saintly squalor. A pretty interlude to the development of the story is afforded by several charming interpretations of the old legend of Narcissus and the Echo.

Life and Letters of Lord Macaulay, The, edited and arranged by his nephew, Sir George Otto Trevelyan (1876), is recognized as a biography of whose excellence English literature may boast. From the great historian's correspondence, private memoranda, and original drafts of his essays and speeches, and from the recollections of friends and relatives, the author has produced a model book. Macaulay's untiring patience of preparation, the tireless labor expended in collecting materials, his amazing assiduity in arranging them, his unequalled memory, and his broad popular sympathies are sympathetically described, and reveal to us the most distinguished, progressive, industrious, able, versatile party leader of the first half of this century. The genuine honesty and worth of his character, and his brilliant scholarship, are as evident as his limitation in the fields of the highest imagination. Throughout the book Trevelyan suppresses himself conscientiously, with the result that this work ranks among the most faithful and absorbing biographies in English.

Phases of Thought and Criticism, by Brother Azarias, of the Brothers of the Christian Schools (Patrick Francis Mullany). A book of search for the ideal in thought, with special reference to the cultivation of religious sentiment on the basis of the Catholic faith. The writer states the principles for which he contends, and what may be called the logic of spiritual discernment, and then makes an application of them in very carefully executed studies of the 'Imitation' of À Kempis, 'The Divina Commedia' of Dante, and the 'In Memoriam' of Tennyson. These three studies show the author at his best, as an ardent traveler on "the road that leads to the Life and the Light." The last of the three is the most elaborate; and in it the zealous expounder of spiritual method "watches a great modern poet wrestling with the problem of

bridging the chasm which yawns between agnosticism and Christianity."

My Schools and Schoolmasters, by

Hugh Miller (1854), is one of the most delightful of autobiographies as far as it goes. (It stops with Miller's assumption of the editorship of the Edinburgh Witness in 1840—after which he was teacher rather than pupil.) The author desired it to be regarded as "a sort of educational treatise, thrown into the narrative form, and addressed more especially to workingmen"; but men and women of all classes find it good reading. For seventeen years covered by this volume, he worked at the trade of stone-mason,—though he had been carefully educated by his two uncles, and possessed an extensive knowledge of English language, history, and literature,—spending his spare time in geological research and in reading. His remarkable powers of observation he must have developed early: he speaks of remembering in later life things that only a sharp eye would have noted, as far back as the end of his third year. Having disposed of his parents' biography in the first chapter, the work narrates his earliest recollections of his own life, his school days, his youthful adventures, the awakening of his taste by one of his uncles for the study of nature, his first attempts at authorship, visits to the Highlands, choice of a trade, moving to Edinburgh, religious views, illness, receiving an accountantship in a branch bank at Cromarty, marriage, the death of his infant daughter, etc. It abounds in stories, interesting experiences, keen observation of natural objects, and anecdotes of prominent men,—all in an admirable style.

Patrins, by Louise Imogen Guiney, is

a collection of twenty short essays on things of the day, with one disquisition on King Charles II. The little papers are called 'Patrins,' from the Romany word signifying the handfuls of scattered leaves by which the gipsies mark the way they have passed; Miss Guiney's road through the thought-country being marked by these printed leaves. The essays are distinctly literary in form and feeling; the style is grace itself; the matter airy yet subtle, whimsical and quite out of the common. 'On the Delights of an Incognito,' 'On Dying as a Dramatic Situation,' 'An

Open Letter to the Moon,' 'A Bitter Complaint of an Ungentle Reader,' are some of the fantastic and alluring titles. The essayist owns the artistic soul, and finds 'A Pleasing Encounter with a Pick-pocket' pleasing, not because the pick-pocket was marched off by a policeman, as would be satisfactory to the ordinary victim of his cleverness, but because he displays such ability in eluding that fate that the despoiled one applauds him as a fellow-artist. 'The Great Playground' is a charming paper on out-of-doors; full of the gipsy love of freedom, which is almost greater with the author than her love of books, of dogs, or of old things. 'An Inquirendo into the Wit and Other Good Parts of his Late Majesty King Charles the Second' attempts for the Merry Monarch what Froude attempted for Henry VIII. The piece is in the form of a dialogue between a holder of the generally accepted view of the Second Charles's character, and a devoted admirer of that sovereign, who wears a sprig of green in his hat on the anniversary of the Restoration, and feeds the swans in St. James's Park, because his Majesty once loved to do so. This apologist considers Charles II. as the last sovereign with a mind; and for that merit, he can find it in his heart to forgive much to that cynical and humorous gentleman.

Nelson, The Life of, by Captain A. T.

Mahan. This monumental biography is a sort of supplement to the author's 'Influence of Sea-Power.' He considers Lord Nelson as "the one man who in himself summed up and embodied the greatness of the possibilities which Sea Power comprehends,—the man for whom genius and opportunity worked together, to make the personification of the navy of Great Britain the dominant factor in the periods hitherto treated." Earl Nelson arose, and in him "all the promises of the past found their finished realization, their perfect fulfillment." Making use of the materials of the many who have written biographies of this fascinating personality, and even richer materials that came into his possession, it was Captain Mahan's object "to disengage the figure of the hero from the glory that cloaks it." His method is to make Nelson "describe himself, tell the story of his own inner life as well as of his external actions." He therefore extracts

from the voluminous correspondence extant passages that enable him "to detect the leading features of temperament, traits of thought and motives of action, and thence to conceive within himself, by gradual familiarity even more than by formal effort, the character therein revealed." In the same way as he thus reproduces his individuality, so he treats of his military actions; showing not merely what he did, but also the principles that dominated him throughout his life. The author's logical faculty stood him in good stead in thus concentrating documentary evidence to bear on mooted points, and he most skillfully unravels tangled threads. At the same time his vivid and richly embroidered style, combined with just the right degree of dignity, makes his presentation of mingled biography and history as interesting as a romance and as satisfying as history. The two stately volumes are adorned with numerous portraits and engravings, and with maps and plans explanatory of the battles and engagements described.

American Conflict, The, by Horace Greeley. This history is not restricted to the period of armed conflict between the North and South in the sixties; but purports to give, in two large volumes, an account of the drift of public opinion in the United States regarding human slavery from 1776 to the close of the year 1865. The most valuable feature of this history is the incorporation into it of letters, speeches, political platforms, and other documents, which show authentically and beyond controversy the opinions and dogmas accepted by political parties and their chiefs, and approved by public opinion North and South; as the author justly remarks, nothing could so clearly show the influences of slavery in molding the opinions of the people and in shaping the destinies of the country. Thus the work is a great magazine of materials for the political history of the United States with regard to slavery; and whatever judgment may be passed on its author's philosophy of the great conflict, the trustworthiness of his volumes, simply as a record of facts and authentic declarations of sectional and partisan opinion, is unquestionable.

The Oxford Reformers of 1498: JOHN COLET, ERASMUS, AND THOMAS MORE: A history of their Fellow-Work,

by Frederic Seebohm. (1867, 1887.) A work not designed to offer biographies of the persons named, but to carefully study their joint work at Oxford. John Colet, a son of Sir Henry Colet, a wealthy merchant who had been more than once Lord Mayor of London, and was in favor at the court of Henry VII., had come home from study in Italy to Oxford in 1496; and, although he was not a Doctor, nor even a deacon preparing for full clerical dignity, he startled the conservatism of the church and the university by announcing a course of public free lectures on the epistles of Paul. It was a strikingly new-departure proceeding, not only in the boldness of a layman giving lectures on religion, but in new views to be brought out. What was called the New Learning, starting from study of Greek, or the world's best literature, was taking root at Oxford. Two men of note, Grocyn and Linacre, who had learned Greek, were working hard to awaken at Oxford interest in the study of Greek. And among the young students Colet found one, not yet of age, who showed the finest type of English genius. He was called "Young Master More." The fine quality of his intelligence was even surpassed by the sweetness of his spirit and the charm of his character. He was destined to be known as Sir Thomas More, one of the great historic examples of what Swift, and after him Matthew Arnold, called "sweetness and light." Colet was thirteen years older than More, but the two held close converse in matters of learning and humanity. They were Humanists, as the men of interest in all things human were called. Colet and More had been together at Oxford a year when a third Humanist appeared upon the scene in 1497, the year in which John Cabot discovered North America. This was Erasmus, who was already a scholar, after the manner of the time, in Latin. He came to Oxford to become a scholar in Greek. He was scarcely turned thirty,—just Colet's age,—and had not yet begun to make a great name. The story of the three men runs on to 1519, into the early dawn of the Lutheran Reformation. Colet becomes a Doctor and the Dean of St. Paul's Cathedral in London (1499), and on his father's death (1510), uses his inherited fortune to found St. Paul's School, in which 153 boys of any nation

or country should be instructed in the world's best literature, Greek as well as Latin; and not monkish church Latin, but ancient classical Latin. Colet declared that the "corrupt Latin which the later blind world brought in, and which may be called Blotterature rather than Literature," should be "utterly banished and excluded." Erasmus wrote a work ('On the Liberal Education of Boys.') Colet wrote a Latin grammar for his boys, by which he hoped they might be helped to "grow to perfect literature." It was in line with the new learning, that Erasmus edited, and secured the printing of, the New Testament in Greek, hoping it would lead, as it later did, to an English version. He said of "the sacred Scriptures: I wish these were translated into all languages, so that they might be read and understood. I long that the husbandman should sing portions of them to himself as he follows the plow, that the weaver should hum them to the tune of his shuttle, that the traveler should beguile with their stories the tedium of his journey." It was in the same humanist spirit that More wrote his 'Utopia,' published in 1516, and embodying the visions of hope and progress floating before the eyes of the three "Oxford Reformers." More was about entering into the service of Henry VIII.; and he wrote the introduction or prefatory book of the 'Utopia,' for the express purpose of speaking out boldly on the social condition of the country and on the policy of the King.

Judaism and Christianity, by Crawford Howell Toy, professor in Harvard University. (1890.) The sub-title of this valuable book modestly describes it as a sketch of the progress of thought from Old Testament to New Testament. The history opens with an introduction of less than fifty pages, as clear as it is condensed, on the general laws of the advance from national to universal religions. The rise of Christianity out of Judaism Professor Toy treats as a logical and natural instance of progress. He points out the social basis of religion, and analyzes and describes the growth of society, with its laws of advance, retrogression, and decay; the internal development of ideas, and the relation between religion and ethics. He then treats of the influence of great men; of the external conditions that

must modify a religion; of the general lines of progress; of the extra-national extension of a conquering religion; and of the universal religions, which he limits to three: Brahmanism, which has grown into Buddhism; Judaism, which has grown into Christianity; and the old Arabian faith, whose product is Islam. And the outlook is that as the great civilized and civilizing nations of the world, in whose hands are science and philosophy, literature and art, political and social progress, hold also to the tenets of Christianity, they will carry that faith with them and plant it wherever they go, but in a higher form than it now assumes.

In following the subject proper, Professor Toy begins with the period represented by the name of Ezra, examines the prophetic writings, and follows the literary development of the time as represented in the ceremonial and uncanonical books. The progress and variations of the doctrine of God and of subordinate supernatural intelligences, both good and evil; the Jewish and Christian ideas of the nature of man, his attitude towards God, his hopes of perfection, the nature of sin and righteousness; the inclusions of the ethical code of both Jew and Christian; the two conceptions of the kingdom of God; the beliefs respecting immortality, resurrection, and the new dispensation; and finally, an examination of the relation of Jesus to Christianity,—these occupy the remainder of the volume.

Mr. Toy concludes that both the Catholic and Protestant branches of Christianity have followed the currents of modern thought; that there is not a phase of science, philosophy, or literature, but has left its impress on the body of beliefs that control Christendom, yet that the person of Jesus has maintained its place as the centre of religious life. The tone of the book is undogmatic; and its fine scholarship, clearness of statement, and delightful narrative style, make it agreeable and instructive reading for the laic.

Memoirs of General W. T. Sherman, written by himself. (4th ed. 1891.) In this autobiography General Sherman tells the story of his life up to the time of his being placed on the retired list in 1884: a final chapter by another hand completes the story, and describes

his last illness, death, and funeral. Beginning with a genealogical account of his family, the work describes his boyhood, his appointment to and course at West Point, his assignment to a second lieutenancy in the Third Artillery, stationed in Florida, his experiences in California in 1846-50, his marriage in Washington to a daughter of Secretary of the Interior Ewing, in 1850, his resignation from the army in 1853, and engaging in business, law, and teaching; then comes the account in his own words of the part he played in the Civil War, which all the world knows. The tour in Europe and the East is dismissed in three short paragraphs. The whole is told simply, frankly, and in a matter-of-fact way, in English that is plain, direct, and forcible, if not always elegant. The famous "march to the sea" he describes in a business-like style, that, when supported by accomplished facts, is beyond eloquence. Sherman himself regarded it as of much less importance than the march from Savannah northward. The chapter on 'Military Lessons of the War' is interesting, especially to military men. Some of his conclusions in it are that volunteer officers should be appointed directly or indirectly by the President (subject to confirmation by the Senate), and not elected by the soldiers, since "an army is not a popular organization, but an instrument in the hands of the Executive for enforcing the law"; that the country can, in case of war in the future, rely to supplement the regular army officers on the great number of its young men of education and force of character. At the close of our Civil War, some of our best corps and division generals, as well as staff-officers, were from civil life," though "I cannot recall any of the most successful who did not express a regret that he had not received in early life instruction in the elementary principles of the art of war"; that the volunteers were better than the conscripts, and far better than the bought substitutes; that the greatest mistake of the War was the mode of recruitment and promotion; that a commander can command properly only at the front, where it is absolutely necessary for him to be seen, and for his influence to be felt; that the presence of newspaper correspondents with armies is mischievous. He closes his book in

the justified assurance that he "can travel this broad country of ours, and be each night a welcome guest in palace or cabin."

Wandering Jew, The, by Moncure D. Conway, traces through all its forms and changes, to its sources as far as can be perceived, the marvelous legend which won such general belief during the Middle Ages. The first appearance of the story written out as narrative occurs in the works of Matthew Paris, published 1259, wherein is described the visit to England, thirty years before, of an Armenian bishop. The prelate was asked whether he knew aught of the Wandering Jew. He replied that he had had him to dinner in Armenia shortly before; that he was a Roman, named Cartaphilus, door-keeper for Pilate. This ruffianly bigot struck Jesus as he came from the hall of judgment, saying, "Go on faster; why dost thou linger?"

Jesus answered, "I will go; but thou shalt remain waiting till I come."

Therefore Cartaphilus has lived on ever since; never smiling, but often weeping and longing for death, which will not come. In the sixteenth century there are accounts of the appearance of the Wandering Jew in German towns. His name is now Ahasuerus; his original occupation that of a shoemaker. In the seventeenth century he is heard of again and again,—in France, Spain, the Low Countries, Italy and Germany. Many solemn and learned treatises were written in Latin on the subject of this man and his miraculous punishment. The various stories of him quoted are so graphically related that it is a surprise to follow Mr. Conway into his next chapter, in which he sets down the myth of the Wandering Jew with that of King Arthur, who sleeps at Avalon, and Barbarossa of Germany, who slumbers under the Raven's Hill, both ready to awake at the appointed hour. Every country has myths of sleepers or of wanderers who never grow old. The Jews had more than one: Cain, who was a fugitive and a vagabond on earth, with a mark fixed on him that none might slay him; Esau, whose death is unchronicled; Elias and Enoch who never died, in the ordinary way. Barbarossa, Arthur, Merlin, Siegfried, Tannhäuser, Lohen-

grin,—the Seven Sleepers, the Flying Dutchman,—all these are variants of one theme. Judas has had the same fate in legend. So has Pilate; so has Malchus, the servant of Caiaphas. Mr. Conway presents the theory that all these tales have their root in the primitive myths of savage peoples, perhaps in sun-myths; but he does not pursue this rather futile speculation, devoting himself rather to the story in its special form of the Wandering Jew, and tracing its development, and its expression in folk-lore, poetry, and fiction. The book is a fascinating study of the curious and unusual, scholarly in substance but popular in treatment.

War and Peace, by Count Lyof Tolstoy, perhaps the greatest of his novels, deals with the stirring conflict between Napoleon and France, and Koutouzoff and Russia, beginning some years before Austerlitz. As might be expected of one of the most mystical of modern writers, war is treated not alone as a dramatic spectacle, but as a symbol of great social forces striving for expression. The novel is a combination of mysticism and realism. Tolstoy has portrayed the terror of battle, the emotions of armies in conflict, with surpassing skill and power. The book as a whole leaves an indelible but confused impression upon the mind of the reader, as if he had himself passed through the din and smoke of a battle, of which he retains great dim memories. But above all is the impression of fatality, and the part that accident plays in all campaigns.

With Fire and Sword, The Deluge, and Pan Michael, a trilogy of magnificent historical novels, by Henryk Sienkiewicz, treats of that period of Polish history which extends from 1648 to the election of Sobieski to the throne of Poland as Jan III. It thus embraces the most stirring and picturesque era of the national life. The first of the trilogy deals with the deadly conflict between the two Slav States, Russia and Poland. It is an epic of war, of battle, murder, and sudden death, of tyranny and patriotism, of glory and shame. In 'The Deluge,' two great events of Polish history form the dramatic ground-work of the novel: these are the settlement of the Teutonic Knights in Prussia, and the union of Poland with Lithuania and

Russia through the marriage of the Polish Princess Yadviga with Yagyello, Grand Prince of Lithuania. The war between Poland and Sweden in 1665, brought on by the action of the Teutonic Knights, is described in this novel. Like its predecessor, it treats of battles, of sieges, of warriors, of the suffering and glory of war. A knowledge of Polish history is almost essential to the understanding of its intricate and long-drawn-out plot. In *Pan Michael* the story of Poland's struggle is continued and ended, its general lines being the same as those of the first two novels.

In the historical fiction of this century nothing approaches the trilogy of Sienkiewicz for magnificent breadth of canvas, for Titanic action, for an epical quality well-nigh Homeric. The author's characters are men of blood and iron, heroes of a great dead age, warriors that might have risen from huge stone tombs in old cathedrals to greet the sun again with eagle eyes. These novels as history can be best appreciated by Sienkiewicz's own countrymen, since they appeal to glorious memories, since they treat of the ancestors of the men to whom they are primarily addressed.

But the novels belong to the world; they are pre-eminent in the creation of characters, of humorous fighters, of women to be loved like the heroines of Shakespeare, and of such men as Zgloba, a creation to rank with Falstaff.

Prisoner of Zenda, The, the best known of Anthony Hope's romances, relates the picturesque adventures of Rudolf Rassendyll, an English gentleman, during a three months' sojourn in the Kingdom of Ruritania.

He arrives upon the eve of the coronation of King Rudolf, whom he meets at Zenda Castle. In a drinking bout the king is drugged, and cannot be aroused to reach the capital Strelsau in time for the coronation. This treachery is the work of the king's brother, Duke Michael, who wishes to usurp the kingdom. To foil his designs, Colonel Sapt and Fritz von Farenheim successfully assist Rassendyll to personate the king. He is crowned, plays his part without serious blunders, and then sets about accomplishing the king's release,—a task rendered dangerous and difficult by the cunning and prowess of Michael and his followers. Rassendyll loves and is loved

by the Princess Flavia. She is also beloved by the king and his brother. Only the release of the monarch—accomplished in a series of dashing dramatic episodes—prevents Rassendyll from wedding Flavia. The story is told with wonderful vim and spirit, and with a freshness and healthfulness of feeling remarkable in an era of morbid fiction. The novel has been dramatized in a successful play of the same name.

Pendennis, by W. M. Thackeray (1850), is more simple in plot and construction than his other novels. It is a masterly study of the character and development of one Arthur Pendennis, a hero lifelike and convincing because of his very unheroic qualities and faulty human nature. He begins his career as a spoiled, somewhat brilliant boy, adored by a foolish mother, and waited upon by his adopted sister Laura. From this atmosphere of adulation and solicitude, Pendennis goes to the university; but not before he has fallen in love with an actress ten years older than himself. He owes his escape from his toils to the intervention of a worldly-minded uncle, Major Pendennis, a capably drawn type of the old man-about-town. At the university he blossoms into a young gentleman of fashion, with the humiliating result of being "plucked" in his degree examination, and having his debts paid off by Laura. His manliness reawakens, and he goes back to have it out with the university, returning this time a victor. Then follows a London career as a writer and man of the world. The boy just misses being the man by a certain childish love of the pomp and show of life. Yet he is never dishonorable, only weak. The test of his honor is his conduct towards Fanny Bolton, a pretty girl of the lower class, who loves him innocently and whole-heartedly. Pen loves her and leaves her as innocent as he found her, but unhappy. His punishment comes in the shape of Blanche Amory, a flirt with a fortune. The double bait proves too much for the boy's vanity. Only after she has jilted him are his eyes opened to the true value of the gauds he is staking so much upon. The wholesome lesson being learned, he marries Laura and enters upon a life of new manliness.

His character throughout is drawn with admirable consistency. He is per-

haps the most commonplace, and the most thoroughly human, of Thackeray's men.

Potiphar Papers, by George William Curtis. This brilliant satire on New York society was published in 1856, and is still read, though it has partly lost its point owing to changed conditions. The papers are something in the manner of Addison's satires on the pretensions and insincerities of society; but at times the bitterness becomes more scathing, and reminds one of Thackeray in its merciless analysis of folly and ignorance. The writer divides the society of which he speaks into three classes: the newly rich, who have acquired wealth but not culture; the descendants of the old families, who make the glory of their ancestors serve instead of any manliness or worth of their own; and the dancing youths into whose antecedents or characters nobody inquires, so long as they enliven the ball-rooms, and constitute eligible partners for the young ladies. A description is given of Mrs. Potiphar's ball, where dresses are ruined by careless waiters, and drunken young fellows destroy valuable property, and hosts and guests are thoroughly miserable while pretending to enjoy the occasion. In the account of the Potiphars in Paris we see how wealthy Americans, when lacking innate breeding and refinement, make themselves ridiculous in the eyes of foreigners. The gilded youth of the day, as well as the shallow and flippant women, are held up to derision, while our sympathies are aroused by the poor, toiling, unambitious fathers, who are not strong enough to make a stand for their rights. In reading these papers we can only be glad that the persons described by the author are no longer typical of American society. One of the enduring characters is the Rev. Cream Cheese, who sympathetically advises with Mrs. Potiphar as to the color of the cover of her prayer-book.

Poets of America, The, by Edmund Clarence Stedman (1885), a work of the same general scope and design as the 'Victorian Poets,' and a kind of sequel to it, is written in the belief that "the literature—even the poetic literature—of no country during the last half-century is of greater interest to the philosophical student, with respect to its bearing on the future, than that of the

United States. American poetry, more than that of England during the period considered, has idealized, often inspired, the national sentiment,—the historic movements of the land whose writers have composed it." After introductory chapters on 'Early and Recent Conditions,' and on the 'Growth of the American School,' the author considers critically the work of Bryant, Whittier, Emerson, Longfellow, Poe, Holmes, Lowell, Whitman, and Taylor,—concluding with a chapter on the poetical outlook. These essays are sympathetic and scholarly, showing fine insight not only into the nature and character of American verse, but into the environment also of which it was a product.

Robert Elsmere, by Mrs. Humphry Ward (1888), is a brilliant example of the embodiment in a work of fiction of intellectual problems of contemporary interest. It recounts the struggles of a young clergyman who cannot accept all the miracles and dogmas of Christianity, yet is in deep sympathy with its spirit. The scene is laid partly in a country village in Surrey, partly in London. The chief character is Robert Elsmere, a young, sensitive clergyman, fresh from the Old-World environment of Oxford. He marries Catherine Leyburn, a woman of mediæval faith, who loves him intensely, but is incapable of sympathizing with him in the struggle through which he is to pass. Robert, in his country rectory, begins a mental journey, the goal of which he dares not face. He realizes after a time that he can no longer accept the conventional conception of Christianity, and must, therefore, leave the church, to preach what seems to him a more liberal gospel, better fitted to the needs of the century. His wife is heart-broken by his apostasy; but she accompanies him when he goes to London to work among the poor of the East Side, and to found a new brotherhood of Christians.

Other persons and scenes relieve the tension of the plot: Rose, Catherine's beautiful, willful sister; Langham, the withered Oxford don, cursed with indifference and paralysis of the emotional nature; Newcombe the wan, worn High-Church priest; the cynical Squire Wendover; the gay society folk of London,—these all playing their several parts in the drama make up a well-rounded

whole. 'Robert Elsmere' had a phenomenal success, partly owing to the nature of its subject, and partly to its genuine literary merit. Aside from its intrinsic value, the sensation it produced entitles it to rank as one of the most remarkable books of its generation. It is a complete example of the modern problem-novel.

Six Days of Creation; or, THE SCRIPTURAL COSMOLOGY. (1855.) By Tayler Lewis. A work of mainly philosophical but also metaphysical argument, designed to prove that the day of the Biblical account of creation was not a limited short period of time—not a common day at all. Executed with ample learning, with close and vigorous reasoning, with frequent touches of novel interpretation of terms, and not less with deep religious earnestness, and eloquence inspired by the sublimity of the subject, the book excited great interest and much discussion. In reply to objections to conclusions which he advocated, Professor Lewis brought out a second book in 1856, on 'The Bible and Science; or, The World Problem.' To this he added in 1860, 'The Divine Human in the Scriptures.' The scientific view urged by Professor Lewis is now commonly accepted, while the question of what the Biblical texts exactly meant is less considered, because of the general opinion of scholars that the creation story was derived from Babylonian scriptures, and is not given as exact history.

Harriet Beecher Stowe, Life and Letters of, by Annie Fields, appeared in 1897. It is the best life of the author. Written in a most entertaining style, with just enough of personal reminiscence and anecdote to quicken interest, it is a discreet and satisfying biography. The reader comes into closer acquaintance with Mrs. Stowe in the perusal of her letters, of the which Mrs. Fields has made wise and varied selection. Living through, and herself so potential a factor in, the days of the anti-slavery movement, Mrs. Stowe naturally was in more or less intimate correspondence with the reformers, agitators, statesmen, clergymen, and littérateurs of her own stormy era. The selections made from this correspondence form most interesting reading, and add greatly to the value of the biography.

Susan Fielding, by Mrs. Annie Edwards (1876), is a pleasant story of English society, written with pervasive humor and a nice analysis of character. The scene is laid near London and on the coast of France, in the late sixties. The heroine is a little country girl, simple-hearted and loving, who is taken up by the squire's granddaughter, the great lady of the village. Portia French is an imperious beauty, shrewd, restless, and worldly through and through; yet with great refinement and charm. Her character is more interesting than that of the good little girl for whom the book is named, and the brilliant Portia's love-affairs are more thrilling, as they are much more complicated, than Susan's. Susan has two lovers; and out of due regard for the needs of the novelist, of course becomes engaged to the wrong one. But Portia has no less than four devoted suitors; and it is a matter of conjecture, up to the very last chapter, on which of the four she has bestowed that somewhat mythical article, her heart. The best character in the book is Portia's aunt Jemima, a plain, capable, unselfish, loving old maid, who has spent her life laboring in other people's households, for everybody's welfare but her own. From the flood of empty and ill-written novels that pours from the press, this pleasant story deserves to be rescued and remembered for its refinement, humor, and wholesomeness.

South-Sea Idylls, by Charles Warren Stoddard, was published in 1873. In humorous vein the author sketches a variety of personal experiences which befell him in southern seas. The 'Idylls' range from racy delineations of native types to entertaining descriptions of the curious customs of the peoples among whom he has traveled, with here and there truly poetic pictures of natural scenery. It is difficult to say which of the score of sketches is the best, for each excels in its own way as a specimen of the author's happy versatility; but 'A Canoe-Cruise in the Coral Sea' will fairly represent the delicate charm, spontaneous humor, and vivid interest which pervade the entire series. Scarcely less entertaining are 'My South-Sea Show,' and 'A Prodigal in Tahiti.'

The longest of the sketches, 'Chumming with a Savage,' tells the story

of a friendship which the author formed with a gentle barbarian, Kána-aná, and the pathetic fate which met him in his yearnings after civilization.

'Cruising among the Caribees,' a volume by the same author, is full of that subtle attraction and over-bubbling good spirits which characterize the 'Idylls'; for in these sketches also Mr. Stoddard fairly "personally conducts" his readers in and about the islands—as yet far enough removed from prosaic civilization to be still romantic.

A Tale of Two Cities, by Charles Dickens (1859), differs essentially from all his other novels in style and manner of treatment. Forster, in his 'Life of Dickens,' writes that "there is no instance in his novels excepting this, of a deliberate and planned departure from the method of treatment which had been pre-eminently the source of his popularity as a novelist." To rely less upon character than upon incident, and to resolve that his actors should be expressed by the story more than they should express themselves by dialogue, was for him a hazardous, and can hardly be called an entirely successful, experiment. With singular dramatic vivacity, much constructive art, and with descriptive passages of a high order everywhere, there was probably never a book by a great humorist, and an artist so prolific in conception, with so little humor and so few remarkable figures. Its merit lies elsewhere. The two cities are London and Paris. The time is just before and during the French Revolution. A peculiar chain of events knits and interweaves the lives of a "few simple, private people" with the outbreak of a terrible public event. Dr. Manette has been a prisoner in the Bastille for eighteen years, languishing there, as did so many others, on some vague unfounded charge. His release when the story opens, his restoration to his daughter Lucie, the trial and acquittal of one Charles Darnay, nephew of a French marquis, on a charge of treason, the marriage of Lucie Manette to Darnay,—these incidents form the introduction to the drama of blood which is to follow. Two friends of the Manette family complete the circle of important characters: Mr. Lorry, a solicitor of a very ancient London firm, and Sydney Carton, the most complete gentleman to be

found in Dickens. Carton has wasted his talents, leading a wild, bohemian existence in London. The one garden spot in his life is his love for Lucie Manette. To this love he clings as a drowning man to a spar. For this love he lays down his life. At the breaking out of the French Revolution, Darnay hastens to Paris to aid an old family servant who is in danger of losing his life. His wife and his father-in-law follow him. Gradually the entire circle of friends, including Mr. Lorry and Sidney Carton, find themselves in the horrible environment of the Paris of the Terror. Darnay himself is imprisoned and condemned to death, by the agency of a wine-seller, Defarge, and his wife, a female impersonation of blood and war. To save the husband of the woman he loves, Carton by strategy takes his place in prison. The novel closes with the magnificent scene where Carton goes to his death on the scaffold, redeeming a worthless life by one supreme act of devotion. Only the little sewing-girl in the death-cart with him knows his secret. As he mounts the guillotine there rises before him the vision of a redeemed and renewed Paris, of a great and glorious nation. There rise before him many memories and many dead hopes of his own past life, but in his heart there is the serenity of triumph:—"It is a far, far better thing that I do than I have ever done; it is a far, far better rest that I go to than I have ever known."

The Three Musketeers, by Alexandre Dumas. 'The Three Musketeers' is the first novel of Dumas's famous trilogy, of which the others are 'Twenty Years After' and 'The Vicomte de Bragelonne.' The three stories together cover a space of time from 1625 to 1665, and deal with the life of a Gascon adventurer named D'Artagnan, from his arrival in Paris on a raw-boned yellow pony with three crowns in his pocket, to his death as Comte D'Artagnan, Commander of the Musketeers and Marshal of France.

On his first day in Paris, the young D'Artagnan, who desires to enter the famous corps of Louis XIII.'s Musketeers, contrives to entangle himself in three duels, with three of the most dreaded members of that body, who are known by the pseudonyms of Athos,

Porthos, and Aramis. By his pluck and spirit, he wins all three for friends; and the four of them from that time share their fortunes, good and bad, and become the heroes of many stirring events. The novel throughout is highly dramatic and of absorbing interest.

Twenty Years After, by Alexandre Dumas, is a story of the "Fronde,"—the uprising of the people of Paris against Cardinal Mazarin, prime minister of France and reputed husband of Anne of Austria, the regent, mother of the boy king Louis XIV. D'Artagnan, who has never left the Guards, and Porthos, who has returned to that company with the hope of being made a baron, find themselves pitted against Athos and Aramis, who have emerged, one from his country-seat, the other from his convent, to take a hand in the Fronde. After much skirmishing, which gives us a brilliant account of the warfare of the Fronde, Athos and Aramis go to England on a commission from Henrietta Maria, exiled in France, to her husband Charles I.; and presently Porthos and D'Artagnan are sent by Mazarin with dispatches to Cromwell, in company with a young Englishman named Mordaunt, who is the son of an infamous beauty of the Court. Athos and Aramis are captured by the Parliamentary army. This is but the beginning of a long series of dramatic adventures. The exciting story draws to a close with the ending of the Fronde.

Vicomte de Bragelonne, The; or, **TEN YEARS AFTER**. This, the last novel of the 'Three Musketeers' series, is the longest and in many ways the most powerful of the three. Some parts of it have been published as separate novels. Those chapters devoted to the king's love for Mademoiselle de la Vallière have been issued under the title of 'Louise de la Vallière'; while the ones dealing with the substitution of Louis XIV.'s twin brother for himself have appeared as 'The Man in the Iron Mask.' The romance in full presents a marvelously vivid picture of the court of Louis XIV., from a time shortly before his marriage to Maria Theresa to the downfall of Fouquet. The Vicomte de Bragelonne is the son of the famous Athos, of the 'Three Musketeers'; the best type of young nobleman, high-minded, loyal, and steadfast, who cherishes from his

boyhood an unwavering love for Made-moiselle de la Vallière, which ends only in his death on a foreign battlefield after she deserts him for the king. The four old comrades, Athos, Porthos, Aramis, and D'Artagnan, all reappear: Athos the perfect gentleman, big Porthos so simple and kind-hearted, Aramis a bishop and schemer, and D'Artagnan a soldier still, quick-tempered and outspoken as ever, but withal so full of loyalty and kindness that his very enemies love him. The chief plot of the book relates the struggle of Colbert to supplant Fouquet as Superintendent of Finances; and the struggle of Aramis, who has become General of the Jesuits, to keep Fouquet in power.

Aramis discovers the existence in the Bastille of the twin brother of Louis XIV., exactly like him in person, who has been concealed from his birth for reasons of State. Aramis conceives the glorious idea of carrying off Louis XIV., and setting up a king who will owe his throne to him, and in return make him cardinal, prime minister, and master, as Richelieu had been. This plot he and Porthos (who does not understand the true situation in the least) carry out with the utmost success, deceiving even the king's own mother; but the affair is frustrated by the fidelity of Fouquet, who, on learning the substitution, rushes to free the real king. Aramis and Porthos fly across France to Belle-Isle in Brittany, where they are besieged by the king's ships, and Porthos meets a tragic death. Aramis escapes to Spain, and, being too powerful a Jesuit to be touched, lives to an honored old age. Louis XIV. meantime imprisons his brother in the famous iron mask; and arrests Fouquet, who had been a bad minister, but at the same time such a gentleman that D'Artagnan says to him: "Ah, Monsieur, it is you who should be king of France." Athos dies heart-broken, after learning of the death of his son; and last of all, D'Artagnan falls in the thick of battle in the musketeer's uniform he had worn for forty years. Even those who have least sentiment over the personages of fiction can hardly part with these familiar and charming old friends without a pang.

Dream Children, by Horace E. Scudder, is a collection of "Once-Upon-a-Time" stories, in which memory and

imagination combine to preserve the fleeting fancies of childhood; some of them merely fantastic; others with a lesson of life hidden under a semblance of adventure—as in 'The Pot of Gold,' where Chief is always seeking, always unsuccessful, because just at the moment of capture of the coveted treasure, his attention is distracted by the vision of his adoring and forsaken Rhoda; or in the last charming sketch entitled 'The Prince's Visit,' where weak Job loses the sight of a grand procession while he is succoring the lame boy,—a sacrifice rewarded by the vision of a "pageant such as poor mortals may but whisper of." The offspring of dreams, the 'Dream Children,' pass before the mind's eye, a charming company of unrealities, with ordinary attributes, but invested with supernatural excellence. Who can tell when the realities begin and the dreams end? Who can separate, in the cyclorama of existence, the painted canvas from the real objects in the foreground? It is into this borderland of doubt the author takes us, with the children who hear the birds and beasts talk: where inanimate objects borrow attributes of humanity; where fact masquerades as fancy and fancy as fact; where the young and old meet together in a childish unconsciousness of awakenings.

The Land of Poco Tiempo, by Charles F. Lummis, (1893,) is a delightful record of the author's travels in New Mexico; a land, as he describes it, of "sun, silence, and adobe . . . the Great American Mystery—the National Rip Van Winkle." The different chapters treat of New-Mexican customs, of the inhabitants, of the folk-songs, of the religious rites. Perhaps the most fascinating portion of the work is that devoted to the "cities that were forgotten"; those great stone ruins, rearing ghost-like from illimitable plains, with as little reason for being there as the Pyramids in the sands of the desert. The book is written in a pleasant conversational style, and with much picturesque description.

England Without and Within, by Richard Grant White. Most of the chapters of this book appeared in the *Atlantic Monthly*, but were intended from the first as a presentation in book form of the subject indicated by its

title. The author has put England, its people and their ways, before his readers just as he saw them: their skies; their methods of daily life; their men and women, to the latter of whom he pays a charming tribute; their nobility and gentry; parks and palaces; national virtues and vices. He has told only what any one might have seen, though without the power of explicit description and photographic language. It is, says he, "the commonplaces of life that show what a people, what a country is; what all the influences, political, moral, and telluric, that have been there for centuries, have produced"; and it is of these commonplaces he treats. He saw England in an informal, unbusiness-like, untourist-like way, not stopping every moment to take notes, but relying on his memory to preserve everything of importance. There is a noticeable lack of descriptions of literary people in England,—a lapse intentional, not accidental; he believing that it is an "altogether erroneous notion that similarity in occupation, or admiration on one side, must produce liking in personal intercourse": but this disappointment—if it be a disappointment to the reader—is more than atoned for by the review of journeyings to Oxford and Cambridge, Warwick, Stratford-upon-Avon, Kenilworth, where, as his acquaintance of a railway compartment says, "every American goes"; rural England; pilgrimage to Canterbury, etc. However severe his criticism of national faults and individual blunderings, however caustic the sarcasms directed against the foibles of the "British Philistines," one is conscious of the author's underlying admiration for the home of his kindred; and the sincerity of his dictum—"England is not perfect, for it is upon the earth, and it is peopled by human beings; but I do not envy the man who, being able to earn enough to get bread and cheese and beer, a whole coat and a tight roof over his head, cannot be happy there."

Scholar and the State, The, and other Orations and Addresses; by Henry Codman Potter. (1897.) A volume of thoughtful papers, of which the first, giving the volume its title, was delivered as the Phi Beta Kappa Oration at Harvard in 1890, and the second, on 'Character in Statesmanship,' was the address

of April 30th, 1889, at St. Paul's Church in New York, which carried off the chief honor of the celebration of the one hundredth anniversary of the first inauguration of Washington as President of the United States. There are seventeen papers altogether, and they constitute a conspicuous illustration of the best type of churchman: a bishop of New York, who is in every secular respect an eminent citizen, and an author of wise counsel in matters of political and social interest.

What Social Classes Owe to Each Other, by William Graham Sumner, is a study of socialistic questions in primer form. The author does not take the position of an advocate for any one class, but considers with impartiality the claims of all classes. He emphasizes not so much the duties of classes as the duties of the individual members of those classes, growing out of the relation of man to man. He also emphasizes the necessity of a man's bearing his own burden, and not depending too much upon the aid of his fellows. The work is valuable more for its suggestiveness than for its dogmatic quality.

Subjection of Women, The. By John Stuart Mill. An able essay designed to explain the grounds of the early and strong twofold conviction of Mr. Mill: (1), that the principle of woman's legal subordination to man is wrong in itself, and is now one of the chief hindrances to human improvement; and (2) that it ought to be replaced by a principle of perfect equality, placing no disability upon woman, and giving no exclusive power or privilege to man. After reviewing the conditions which the laws of all countries annex to the marriage contract, Mr. Mill carefully discusses the right of woman to be equal with man in the family, and her further right to equal admission with him to all the functions and occupations hitherto reserved to men. He concludes with a strong chapter on the justice, mercy, and general beneficence, of a social order from which the slavery of woman shall have entirely disappeared.

Essays of Hamilton Wright Mabie. Seven volumes are comprised under this general title. They are all concerned with man and nature, the soul and literature, art and culture. Their

several titles are: 'Essays in Literary Interpretation,' 'Essays on Nature and Culture,' 'Short Studies in Literature,' 'Books and Culture,' 'My Study Fire' (2 vols.), and 'Under the Trees and Elsewhere.' They all express the views of a book-man on man and his surroundings; but of a book-man who has studied man no less than books, and has studied books rather as a means than an end—as giving insight into the soul of man. Great books are for him not feats of intellect, but the result of the contact of mind and heart with the great and terrible facts of life: they originate not in the individual mind but in the soil of common human hopes, loves, fears, aspirations, sufferings. Shakespeare did not invent Hamlet, he found him in human histories already acted out to the tragic end; Goethe did not create Faust, he summoned him out of the dim mediæval world and confronted him with the problems of life as it is now. There are in these 'Essays' innumerable epigrammatic passages easily detachable from the context; a few of these will serve to illustrate the author's points of view. Writing of 'Personality in Literary Work,' he says that there is no such thing as a universal literature in the sense which involves complete escape from the water-marks of place and time: no man can study or interpret life save from the point of view where he finds himself; no truth gets into human keeping by any other path than the individual soul, nor into human speech by any other medium than the individual mind. In another essay occurs this fine remark on wit: Wit reveals itself in sudden flashes, not in continuous glow and illumination; it is distilled in sentences; it is preserved in figures, illustrations, epigrams, epithets, phrases. Then follows a comparison of wits and humorists: the wits entertain and dazzle us, the humorists reveal life to us. Aristophanes, Cervantes, Molière, and Shakespeare—the typical humorists—are among the greatest contributors to the capital of human achievement; they give us not glimpses but views of life. In the essay, 'The Art of Arts'—*i. e.*, the art of living—is this remark on the Old Testament writings: Whatever view one may take of the authority of those books, it is certain that in the noble literature which goes under that title, there is a deeper, clearer, and fuller disclosure of

the human spirit than in all the historical works that have been written; for the real history of man on this earth is not the record of the deeds he has done with his hands, the journeys he has made with his feet; . . . but the record of his thoughts, feelings, inspirations, aspirations, and experience. This, on the conditions of a broad mental and moral development of the individual, draws the essential line of distinction between the man of culture and the Philistine: To secure the most complete development one must live in one's time and yet live above it, and one must live in one's home and yet live in the world. The life which is bounded in knowledge, interest, and activity by the invisible but real and limiting walls of a small community is often definite in aim, effective in action, and upright in intention; but it cannot be rich, varied, generous, and stimulating. The life, on the other hand, which is entirely detached from local associations and tasks is often interesting, liberalizing, and catholic in spirit; but it cannot be original or productive. A sound life—balanced, poised, and intelligently directed—must stand strongly in both local and universal relations; it must have the vitality and warmth of the first, and the breadth and range of the second.

Loves of the Triangles, The, by George Canning. In 1797 George Canning, then Under-Secretary of State for Foreign Affairs, planned in conjunction with George Ellis, John Hookham Frere, and others, the *Anti-Jacobin*, a political paper edited in the interests of the Tory party.

Satire and parody were the vehicles by which editors and contributors tried to effect their end; and among the various articles and poems, none were wittier than those written by Canning, then barely twenty-seven. One object of these contributions was to cast ridicule on the undue sentimentality of various literary men of the day, in their alleged false sympathy with the revolutionary spirit in France.

'The Loves of the Triangles' was presented as the work of a quasi-contributor, Mr. Higgins, who says that he is persuaded that there is no science, however abstruse, nay, no trade nor manufacture, which may not be taught by a didactic poem. . . . And

though the more rigid and unbending stiffness of a mathematical subject does not admit of the same appeals to the warmer passions which naturally arise out of the sexual system of Linnaeus, he hopes that his poem will ornament and enlighten the arid truths of Euclid and algebra, and will strew the Asses' Bridge with flowers.

This is of course a satire on the Botanic Garden of Dr. Darwin, to whom indeed the parody, 'The Loves of the Triangles,' is dedicated. Only about three hundred verses in rhymed iambs were published of this poem, forming one canto; yet argument, notes, as well as the body of the poem itself, are the perfection of parody, and in the midst of it all are several lines assailing Jacobins.

A portion of the invocation may serve as a specimen of the style:—

"But chief, thou nurse of the didactic Muse,
Divine Nonsensia, all thy sense infuse:
The charms of secants and of tangents tell,
How loves and graces in an angle dwell;
How slow progressive points protract the line,
As pendent spiders spin the filmy twine.
How lengthened lines, impetuous sweeping round,
Spread the wide plane and mark its circling bound;
How planes, their substance with their motion grown,
Form the huge cube, the cylinder, the cone."

The Soul of the Far East, by Percival Lowell. The Far East whose Soul is the subject-matter of this sympathetic study is principally Japan, but China and Korea are considered also. Among the traits of character and the peculiarities of usages distinguishing all Far Eastern peoples, the author classes the far less pronounced individualism of those races, as compared with Westerns: Peoples, he says, grow steadily more individual as we go westward. In the Far East the social unit is not the individual but the family: among the Easterns a normally constituted son knows not what it is to possess a spontaneity of his own. A Chinese son cannot properly be said to own anything. This state of things is curiously reflected in the language of Japan, which has no personal pronouns: one cannot say in Japanese, I, Thou, He. The Japanese are born artists: to call a Japanese cook an artist is to state a simple fact, for Japanese food is beautiful, though it may not be agreeable to the taste. Half of the teachings of the Buddhist religion are inculcations of

charity or fellow-feeling: not only is man enjoined to show kindness to fellow-men, but to all animals as well. The people practice what their scriptures teach; and the effect indirectly on the condition of the brutes is almost as marked as its more direct effect on the character of mankind.

Timbuctoo the Mysterious, by Felix Dubois.

Translated from the French by Diana White. The story of a long journey inland in French Africa: from Dakar, the port of Senegal, by rail above 170 miles to St. Louis, the capital of Senegal; thence by river steamer on the Senegal eight days to Kayes, the capital of French Sudan; then by rail part of the way, and by caravan the remainder, to the Niger at Bammaku; and, last of all, on the vast sea-like breadth of the Niger to Timbuctoo. The story of French occupation; of improvements recently made; of the great river and the country through which it flows; and of the remarkable city, once a great seat of Musulman culture, and in French hands not unlikely to become a centre of European civilization and science in the heart of Africa,—is one to reward the reader, and one also to form a valuable chapter in the history of European conversion of the Dark Continent into a land of light and of progress. A special interest in the book is the discovery in Jenne and Timbuctoo of ancient Egyptian architecture, leading to the belief that the ancient empire of Sangird was founded by emigrants from the Nile.

Troy and its Remains, by Dr. Heinrich Schliemann. (1875.)

A work offered to the reader as 'A Narrative of Researches and Discoveries made on the Site of Ilium and in the Trojan Plain.' It is a graphic story of most remarkable discoveries on the spot which tradition, from the earliest historic age of Greece, has marked as the site of Homer's Ilium. Through ruins piled to the height of fifty feet Schliemann dug down to the fire-scattered relics of Troy, and brought to light thousands of objects illustrating the race, language, and religion of her inhabitants, their wealth and civilization, their instruments and appliances for peaceful life and for war. The discoveries at the same time throw a new light upon the origins of the famous Greeks of history, and open somewhat the not before known history of the

primitive Greeks of Asia. The wealth of detail in the narrative, with the map, plans, views, and illustrative cuts, representing 500 objects discovered on the site, give the work an extraordinarily readable character.

Pheidias, Essays on the Art of, by

Charles Waldstein. (1885.) A volume of great importance, consisting of nine essays, of which the first and second are introductory; one on the province, aim, and methods of the study of classical archæology, and the other on the spirit of the art of Pheidias, in its relation to his age, life, and character. These two essays aim to bring into view the nature and causes of Greek genius for art, and the character of the art of the greatest of Greek sculptors, who ranks in the art of Greece as Æschylus does in its drama. The five essays which follow deal with the sculptures of the Parthenon in the order of time of their production, and of the growth of the artist's own development. Of the two remaining essays, the first deals with the gold and ivory statues; the Athene of the Parthenon, over forty feet in height, and the incarnation in ivory and gold of overpowering majesty and spiritual beauty; and the Zeus at Olympia, a seated or throned figure, forty-two feet in height, a marvel of construction and decoration, and beyond all comparison impressive, to give the idea of the King of the gods.

The last essay considers the influence of the work of Pheidias upon the Attic sculpture of the period immediately succeeding the age of Pericles. The sculpture of Pheidias was that of idealism, divine and religious sculpture, serving to portray forms worthy of indwelling divinity. Dr. Waldstein's discussion not only brings out the fact that Pheidias was the greatest creator of ideals or creative thinker of the Greek race,—the Greek Shakespeare, one might say,—but it touches as well upon Greek art generally; and with a view to this wider study some important papers are added in an appendix.

Rome, A General History of, from the foundation of the City to the fall of Augustulus, 753 B. C.—476 A. D., by Charles Merivale. (1875.) A work specially designed for the general reader seeking to be informed of the most noted incidents, the most remarkable

characters, and the main course of events, together with their causes and consequences. The three principal stages separately noted are that of the antiquities; that of the marvelously rich "dramatic" period, crowded with the great figures of the best age of Rome; and that of the dissolution of ancient society and the changes wrought by the influence of Christianity. It is this third stage which Dr. Merivale considers of most vital interest, and his treatment of which gives to his work an exceptional value.

In his earlier and larger work, 'A History of the Romans under the Empire' (8 vols., 1865), Dr. Merivale exactly filled, with a work of the highest authority and value, the gap between Mommsen and Gibbon, 60 B. C.—180 A. D.

Pagan and Christian Rome, by Rudolfo Lanciani. (1893.) A most richly illustrated account of the changes at Rome, by which it was gradually transformed from a pagan to a Christian city. Discoveries recently made show that Christian teaching reached the higher classes at a very early date, and even penetrated to the palace of the Cæsars. Long before the time at which Rome is supposed to have favored Christianity, there had been built churches side by side with the temples of the old faith. Tombs also bear the same testimony to gains made by Christianity in important quarters. Great names in the annals of the empire are found to be those of members of the Christian body. The change in fact which was brought to maturity under Constantine was not a sudden and unexpected event. It was not a revolution. It had been a foregone conclusion for several generations, the natural result of progress during nearly three centuries. It had come to be understood before the official recognition of it by Constantine. A great deal that was a continuance of things pagan in appearance had in fact received Christian recognition and been turned to Christian use. Institutions and customs which still exist originated under the old faith, and were brought into the service of the new. Far more than has been supposed, the change was due to tolerance between pagans and Christians. By comparing pagan shrines and temples with Christian churches, imperial tombs

with papal tombs, and pagan cemeteries with Christian, Lanciani at once discloses the wealth of art created in Rome, and proves that pagan and Christian were allied in its creation.

Visits to the Monasteries of the Levant, by Hon. Robert Curzon, was published in 1851. Beginning in 1833, the author's travels covered a period of four years, in which time he visited many curious old monasteries, and secured a number of rare and valuable manuscripts. He gives his impressions of the countries through which he wandered, and devotes some space to the manners and customs of the people in each, brightening his narrative by occasional anecdotes and noteworthy facts gleaned by the way.

The volume is divided into four parts. Part i. deals with Egypt, where Mr. Curzon visited the famous Coptic monasteries near the Natron Lakes. These, he tells us, were founded by St. Macarius of Alexandria, one of the earliest of Christian ascetics. The members of the Coptic orders still dwell in the old houses, situated amid fertile gardens on the crowns of almost inaccessible precipices. The ruined monastery of Thebes, the White Monastery, and the Island of Philæ, the burial-place of Osiris, were also visited.

Part ii. describes the visit to Jerusalem and the Monastery of St. Saba. This house was named for the founder of the "Laura," the monastic rule which Charles Kingsley uses to such excellent effect in the opening chapters of 'Hypatia.' The "Laura" still exists where the rocky clefts and desert wastes of Asia and Africa offer suitable retreats for the ascetic monks.

Mr. Curzon devotes some time to the Jews of Jerusalem,—enough to show their prevailing characteristics; and he also notes the interesting fact of his rediscovery of the "Apple of Sodom," long supposed to be a creation of fictitious character. It is, he says, a juicy-looking, plum-like fruit, which proves to be a gall-nut filled with dry, choking dust.

Part iii. opens with the writer's impressions of Corfu and his visit to Albania, whence he leaves for Meteora, a grassy plain surrounded by tall peaks of rock, where, in apertures like pigeon-holes, the monks have had their dwellings. On top of the rocks are left some

of the buildings of St. Barlaam. To reach them the traveler was forced to climb some rickety ladders over a tremendously steep declivity, because he disliked the other mode of reaching the top,—being drawn up 230 feet in a net attached to a mended, weather-worn rope. Subsequently he visited Hagios Stephanos, Agio Triada, Hagia Roserea, and finally the great monastery of Meteora.

Part iv. gives the trip from Constantinople to Mt. Athos; up the Sea of Marmora, through the Archipelago to Lemnos; thence to Mt. Athos and the monastery of St. Laura, full of rare old paintings. The other monastic houses of the neighborhood, from Vatopede to Caracalla, were also visited; and Mr. Curzon returned to Constantinople, having purchased a number of valuable manuscripts, including an Evangelistarium in gold letters, on *white* vellum, of which sort there is but one other known to exist.

Superstition and Force, by H. C. Lea. (1866.) A volume of elaborate, learned, and very interesting essays on certain subjects of special importance in the history of the Middle Ages. They are: 'The Wager of Battle,' 'The Wager of Law,' 'The Ordeal,' and 'Torture.' The writer treats of them as 'Methods of Administering Injustice'; and his account is not only much the best anywhere existing, but it makes a very readable book.

Voyage and Travails of Sir John Mandeville. This famous book of travels was published in French some time between 1357 and 1371. It was originally written in English, then translated into Latin, then retranslated into English, that every man of his nation might read it. It is said that the author claimed to be an English knight, living abroad because of a murder committed by him; but little or nothing is known of him. It is thought that it may have been written under a feigned name, by Jehan de Burgoigne, a physician of Liege. A few interpolated words in an English edition gained for Mandeville the credit of being "the father of English prose"; but it is evident from mistakes in translation that the English version, said to have been made by Mandeville, was made by some one who did not know the author's meaning.

The author claims to have traveled for thirty years in Palestine, Egypt, China, and other countries; but it is thought that if he traveled at all, it was not farther than Palestine, as the other matter is evidently taken from the works of other travelers. There are some marvelous tales, and it is from this fact that the book is chiefly interesting. He speaks of giants "sixty feet long," a griffin capable of flying away with a yoke of oxen in its talons. There are men with animal's heads, others with no heads, but with eyes and mouth in the breast, others with such large upper lips that they cover their whole face from the sun when they sleep. There are trees bearing wool; and there is a fruit like a gourd, which when ripe contains "a beste with flesch and blude and bane, and it is lyke to a lytill lambe withouten wolle." He visited the Garden of Transmigrated Souls, drank from the Fountain of Youth, and located Paradise; though he says, "Off Paradys can I not speke properly, for I hafe not bene there; bot als mykill as I hafe herd of wyse men of thase cuntreez, I will tell yow." This book, because of the quaintness of the English version, and of the subject-matter, will always be read with delight; but the claim that Mandeville is the father of English prose is wholly untenable.

Wandering Jew, The, by Eugene

Sue. (1845.) This curious rambling episodic romance is written from an extreme Protestant point of view, and introduces the character of Ahasuerus, who, according to legend, was a shoemaker in Jerusalem. The Savior, bearing his cross past the house of the artisan, asks to be allowed to rest an instant on the stone bench at his door. "Go on!" replies Ahasuerus. "*Thou* shalt go on till the end of time," answers the Savior—and so the Wandering Jew may never find home, or rest, or even pause. The scene of this romance is laid chiefly in Paris, in 1832. One hundred and fifty years prior to this date, Count Rennepont, a descendant of the sister of the Wandering Jew, who is also condemned to wander, professed conversion to the Catholic faith in order to save his property from confiscation. His ruse was discovered, however, and the whole estate given to the Jesuits. But Rennepont succeeded in secreting

150,000 francs, which he caused to be invested, principal and interest to be divided among such of his heirs as should present themselves at a certain rendezvous in Paris, after the lapse of a century and a half. Then comes an intensely dramatic description of the espionage to which the heirs have been subjected, and the successful machinations of the Jesuits in order to obtain this money. While they succeed by the most reckless acts of persecution and violence in preventing six of the seven heirs from presenting themselves to claim the vastly increased inheritance, they produce the seventh heir, Gabriel Rennepont—a virtuous young Jesuit priest, who has already made over his worldly goods to his order—to claim the inheritance. A codicil to the will, found in a mysterious manner, postpones the day for delivering over the funds, and temporarily defeats these designs. But now, by adopting utterly conscienceless means, the heads of the Society of Jesus lead on the six heirs to their deaths before the arrival of the day which has been finally set for the partition of the millions. In the end, however, by an unforeseen catastrophe, the purposes of the Order are foiled. Rodin, a remarkable character, a little, cadaverous priest of marvelous energy and shrewdness, engineers the cause of the Jesuits; and by his diplomacy not alone lures the heirs to their ruin, but himself reaches the coveted post of General of the Order, though judgment finally overtakes him also. The story is very diffuse, and the episodes have only the slightest relation to each other. It is melodramatic in the extreme, and the style is often bombastic, while the personages have little resemblance to human beings in human conditions. But when all abatement is made, 'The Wandering Jew' remains one of the famous books of the world, for its vigor, its illusion, its endless interest of plot and counterplot, and its atmosphere of romance.

Seraph, by Leopold Sacher-Masoch.

This delightful story by the great German novelist, who has been called the Galician Turgeneff, was translated into English in 1893. As a frame for a charming tale, the author gives a vivid description of Hungarian life and customs. We are introduced to Seraph

Temkin, as he is about to shoot at a card held in his mother's hand. She tells him she has educated him with one object in view, the revenge of a wrong done her by a man whose name she now gives—Emilian Theodorowitsch. Seraph journeys to the Castle Honoriec, and gives his name and his mother's to Emilian. To his surprise, Emilian says he has never heard of Madame Temkin, but insists on Seraph accepting his hospitality. He remains, and learns from everybody of the tenderness, generosity, and nobility of his host. Emilian tells Seraph the story of his life. He had married a woman accustomed to command and be obeyed. An estrangement sprang up between them, and when a son was born, a handsome nurse came into the house. His wife became jealous, but persisted in keeping the nurse. One night the nurse began to coquet with Emilian. He upbraided her, whereupon she fell at his feet and began to weep. He raised her up, and his wife, entering, found the nurse in his arms. Taking the child, she escaped, and he had never been able to find a trace of her. Another charm of the castle for Seraph is Magdalina, Emilian's adopted daughter, with whom Seraph is in love. Running after her one day, she flees into the chapel. He finds her hiding in the confessional, and kneeling down at the wicket, he tells her of his love. He is interrupted by his mother in disguise, who upbraids him for his delay; and when he asks her what relationship existed between her and Emilian, she answers "none," and escapes. Magdalina tells him this woman reminds her of a portrait in an abandoned part of the castle. She leads him there, and he is struck with the familiarity of the scenes. He rushes to a clock, pulls a string, and hears an old familiar tune; and in the next room finds his mother's portrait. He thinks of but one way in which his mother could have been wronged, in spite of Emilian's very suggestive story; and going down stairs he insults Emilian and challenges him to a duel, in which Seraph is shot. When he recovers from his swoon, he finds himself again at the castle with Magdalina watching over him. He sends for Emilian, and tells him of the portrait; and the father clasps his long-lost son in his arms. The reconciliation of the husband and wife ends the story.

Zincali, The, by George Borrow. This account of the gipsies of Spain appeared in England in 1842, and quickly ran through three editions. Borrow evinced in early life a roving disposition and linguistic ability. In 1835, at the age of thirty-two, he undertook to act as the agent of the British and Foreign Bible Society in Spain, and accomplished his perilous mission with the devotion of an apostle and the audacity of a stage brigand. He was all things to all men, especially to gipsies; and in 'The Bible in Spain,' his first book, he relates his amusing and interesting adventures. 'The Zincali' grew out of this journey, and deals with the gipsies alone. The charm of the book, which is full of anecdote, lies in its graphic fidelity. The Spanish gipsy, as described by Mr. Borrow, differs in many respects from the gipsy of romance. His hardihood and wretched mode of life; his virtues, his faults; his devotion to family and kindred; and his inveterate dishonesty, are faithfully portrayed. The very same gipsy woman, who, being waylaid and robbed, is heroic and unconquerable in defense of her own virtue, and, stripped of her property, makes her weary journey 200 miles on foot with her poor children, is absolutely vile in leading others into infamy to recoup her finances. A chapter on gipsies in various lands depicts the universal gipsy, the product of the mysterious East. Mr. Borrow gives many illustrations of his popularity with the gipsies; one at Novgorod, where one sentence spoken by him in Roman brings out a joyful colony of gipsies in song and loving greeting. His love of adventure, of unconventional human life, and of philology, went hand in hand and reinforced each other.

Civilization, An Introduction to the History of, in England and France, Spain, and Scotland, by Henry Thomas Buckle, appeared, the first volume in 1857, the second in 1861. The book, in the light of the author's original plan, is a Titanic fragment. In itself considered, it is complete, perfect; since the principle underlying the proposed vast scheme is clearly set forth, and illustrated in the general introduction.

This principle of Magnificent Proportions, as understood and treated by Buckle, is that there are laws governing

the progress of nations, and of national civilization, as fixed and inevitable as the laws of the physical universe. He endeavored to find bases for the determination of these laws, as the first step in the science of history. The most important of his propositions are that climate, soil, and food influence the character of nations; that in Europe mental laws are gradually predominating over physical laws; that human progress is due rather to intellectual activity than to the development of the moral sense; that individual effort counts for little in the great onward movements of the race; that religion, wit, literature, are the products and not the causes of civilization. In his first volume, after setting forth these propositions Buckle gives to them concrete application in the consideration of English and French history. In the second volume, he again applies them to the cases of Spain and Scotland. Although the progress of science has uncovered facts that prove the weakness of an occasional principle in the 'History of Civilization,' the work remains one of the greatest popular contributions of modern times to the new aspect of history, as a human document, to be read by the light of scientific discovery. Its publishing success was second only to Macaulay's 'England.' No book of its time was more influential in turning the direction of men's thoughts to the phenomena of social and political science. Its value in deed lay largely in its immense field of suggestion. It opened the way for centuries of scholarship in a new field.

Without Dogma, a novel of modern Polish high life, by Henryk Sienkiewicz, was published in an English translation in 1893. Unlike his historical novels, this book has few characters. It is the history of a spiritual struggle, of "the battle of a man for his own soul." Leon Ploskowski, the hero, young, wealthy, and well-born, is of so overwrought a temperament that he is depressed by the very act of living: "Here is a nature so sensitive that it photographs every impression, an artistic temperament, a highly endowed organism; yet it produces nothing. The secret of this unproductiveness lies perhaps in a certain tendency to philosophize away every strong emotion that should lead to action." Leon tells his

story himself, in the form of a journal. His relatives wish him to marry a beautiful young cousin, Aniela, who loves him with a whole-souled affection. Being sure of her love, he is disposed to delay his marriage, that he may have time to analyze his emotions in regard to her. While absent in Rome, he drifts into an unworthy passion for a married woman, a Mrs. Davis; yet, so peculiar is his temperament, the thought of Aniela is rarely absent from him. In the sultry air of passion, he longs for the freshness and fragrance of her purity. But even the knowledge that she is soon to be out of his reach does not steady his nobler purposes. The fortunes of her family being now at a low ebb, Aniela is forced into marriage with a rich Austrian, Kromitzki, a commonplace man incapable of appreciating her fine nature. So soon as she is thus out of reach, Leon, whose moral nature goes by contraries, becomes passionately in love with her, and tries with subtle art to make her untrue to her husband; but dear as Leon is to her, Aniela remains faithful to her marriage vows. Unlike Leon, she is not "without dogma." She clings to her simple belief in what is right throughout the long struggle. Her delicate organism cannot stand the strain of her spiritual sufferings. The death of her husband is soon followed by her own death. In her last hours she tells Leon, as a little child might tell him, that she loves him "very, very much." The last entry in his journal implies that he will follow her, that they may be one in oblivion, or in another life to come. The journal of Leon Ploskowski reveals the wonderful insight of Sienkiewicz into a certain type of modern character. The psychological value of the book is pre-eminent, presenting as it does a personality essentially the product of nineteenth-century conditions,—a personality upon which hyper-cultivation has acted as a subtle poison.

Sin of Joost Avelingh, The, by "Maarten Maartens." (1890.) This writer's real name is J. M. W. Van der Poorten Schwartz. Although he is a Dutchman, his stories are all written in English, and afterwards translated into Dutch for home use. The scene of this is Holland. Joost is an orphan, shy, morbid, and misunderstood. His uncle, with

whom he lives, forces him to study medicine, which he hates, and forbids him to marry Agatha van Hessel. As Joost is driving him to the notary to change his will, he dies of apoplexy. Joost inherits his money and marries Agatha. Ten years later, Arthur van Aevelde, the next heir, meets the servant who sat behind the carriage on the night of the Baron's death, and persuades him to swear that Joost murdered his uncle. At the last moment, he confesses his perjury. Joost is acquitted, and made a member of the States General. He declares that though not actually a murderer, he is guilty, in that he hated his uncle, did nothing to help him in his extremity, and drove straight on in spite of the old man's appeal to him to stop. With his wife's concurrence, he gives up his money and political position, becomes clerk to a notary, and is happy on a small salary.

Yesterday, To-day, and Forever. A poem in twelve books. By Edward Henry Bickersteth. (1866.) A work in blank verse, 10,750 lines in length, devoted to imaginative journeyings after death in Hades, Paradise, and Hell, with a review of creation, the Fall, the empire of darkness, redemption, the war against Satan, the victory over Satan, the millennial Sabbath, the Last Judgment, and heaven's many mansions. The author, who was made bishop of Exeter in 1885, has been in his generation, as his father was in the previous generation, a chief representative in the Church of England of profoundly Evangelical, anti-Romanist, and anti-liberal, pietism and teaching,—a very emotional and earnest pietism and intensely orthodox Low Church teaching. The 'Christian Psalmody,' compiled by the father in 1832, which went through 59 editions in seven years, was the most popular hymn-book of the Evangelical school in the Church. The 'Hymnal Companion,' prepared by the son (final revised and enlarged edition, 1876), is in use in thousands of churches in England and the colonies. It was to impressively invoke divine and eternal auspices for the doctrines and pietism of the Evangelical party, and to feed Evangelical faith and enthusiasm, that the younger Bickersteth, with Dante and Milton in view, essayed his ambitious task, and executed it with very fair success, at least as to teaching and emotion.

New Fiction, The, by Professor H. D. Traill, (1897,) is a collection of a dozen essays on literary matters, ranging from 'Newspaper English' to the trials of publishers, and including criticisms on authors from Lucian to Stephen Crane. The title essay considers Stephen Crane and Arthur Morrison as the two apostles of modern "realism," as this sees fit to deal with low life; and accuses them of betraying their own aim, and being guilty of a wild romanticism, in depicting their slums in impossibly lurid colors, and life in them as an unvarying brutality and horror, irreconcilable with human nature. 'The Political Novel' begins with Disraeli, and ends with Mrs. Humphry Ward, of whose work a very discriminating estimate suggests that a lack of humor accounts for the fact that where her great capacity and fine art have done so much, they have not done more. 'The Novel of Manners,' which began with the crude performances of Miss Burney, and came to its flower in Miss Austen's delicately perfect work, has a paper to itself. Other essays treat 'Matthew Arnold,' 'Richardson's Novels,' Pascal's 'Provincial Letters,' the witty 'Plays of Lucian,' and 'The Future of Humor,' in which the author wonders whether the world is growing so serious-minded that humor will die out, as some fine growth disappears from an inhospitable soil. Professor Traill's work shows perfect fairness, a nice discrimination, a sympathetic consciousness of an author's purpose, and a neat craftsmanship. His attitude is always that of detachment, and the pleasure he gives his reader seems to be entirely impersonal. A book so sound and balanced is interesting and helpful.

Window in Thrums, A, by James M. Barrie (1889), is a continuation of the 'Auld Licht' series. Its scenes are confined mainly to the interior of the little Scotch cot in "Thrums" where lived Hendry and Jess McQuimpha, and their daughter Leebie. In Mr. Barrie's later work, 'Margaret Ogilvy,' an affectionate and artistic picture of his mother, we discern that in Jess and Leebie his mother and sister sat for the portraits. Jess is a quaint figure. A chronic invalid, yet throbbing with interest in everybody and everything, she sits at the window of her cottage, and keeps up

with Leeby a running fire of terse and often cutting comment upon village happenings, and thus holds herself in touch with the life and gossip which she knows only through the window. Barrie's sympathetic ability to see how inseparable are humor and pathos makes his characters living and human. Tammas Haggart, the humorist, at much pains to understand and dispense the philosophy of his own humor; the little christening robe which does the honors for the whole village, and which is so tenderly revered by Jess because it was made for her own babe, "twenty years dead," but still living for her; the family pride in Jamie, the son who has gone to London, in whom we may see "Gavin Ogilvy" (Barrie's own pseudonym); and finally, Jamie's home-coming to find Hendry, Jess, and Leeby gone to the long home, are absolutely real. And if the reader laughs at the whimsicalities of the village folk, it is because he loves them.

Footsteps of Fate, ('Noodlot,') by Louis Marie Anne Couperus. Translation from the Dutch by Clara Bell. This story, by one of the latest and youngest novelists of Holland, is powerfully told, and is of absorbing if somewhat strange and morbid interest. It opens in a villa of suburban London, where a wealthy and idle young Hollander is surprised in his bachelor apartments by a visit at midnight of a man in tramp's attire, who seeks shelter and food in the name of early friendship and companionship. "Bertie," the name of the returned prodigal, is taken in by his large-hearted friend Frank, washed, clothed, and fed into respectability, and introduced into the club and made his intimate companion and peer in society. Wearying at last of an endless round of pleasure, marred at times for Frank by certain survivals of low habits in his friend, they, at Bertie's suggestion, go off for a tour in Norway, where Frank meets the young lady who will henceforth absorb his affections. Bertie seeing this, and dismayed at the prospect of being again thrown upon the world, all the more unfitted for struggle after his unstinted enjoyment of his friend's wealth, is prompted by his "fate" to plot for the prevention of the marriage of the loving couple; and the story is occupied with the progress and results of his evil scheme. There is in it a

strong savor of Ibsen and of the Karma cult, a subtle portrayal of character and much fine interpretation of nature. The author was already favorably known through his longer novel 'Eline Vere.'

The Revenge of Joseph Noirel, by Victor Cherbuliez. A lively and skillful character sketch by this master of literary portraiture; who here, as in 'Jean Teterol's Idea,' takes for his theme the moral unrest caused by social class distinctions, but carries the development of his theme to a tragic extreme. The scene is laid at Mon Plaisir, near Geneva, the villa-home of the well-to-do bourgeois manufacturer, M. Merion, whose wife has social ambitions of which the daughter Mademoiselle Marguerite is made the innocent victim. Given in a *mariage de convenance* to M. le Conte d'Orins, she finds the unhappiness of a union without love intensified into horror and dread by the suspicion that her husband has been guilty of a hidden crime. Meanwhile the hero of the story, Joseph Noirel, is the trusted overseer in the works of M. Merion; having been gradually promoted to this position of responsibility and esteem from that of the starving child of disgraced parents, whom the village crier had rescued and introduced as an apprentice in the factory. On Mademoiselle Marguerite's returning from her years of training in the convent for the aristocratic life to which her mother had destined her, Joseph is captivated by her beauty; and after being thrown together by the accident of a storm, he becomes the hopeless victim of a devouring but unrequited love for her. The marriage with the count having taken place, Joseph becomes aware of the crime of which the husband is guilty, and informs Marguerite, who flees for refuge to Mon Plaisir. The count meanwhile creates the suspicion that it is a guilty attachment on the part of Marguerite for Joseph which has brought her there, and her parents indignantly reject her plea for their protection. A word from her would reveal her husband's crime and would cost his life. Meanwhile Joseph has already resolved to end his hopeless misery by taking his own life. Marguerite maintains her silence, obeys her husband, and leaves her father's house. She asks Joseph to become the instrument of her death before taking his own life, and

under circumstances that would imply guilt, while yet she remains innocent, and the savior of her husband's life and honor. The narration of this climax of the story's action is in the highest plane of dramatic writing, and is a remarkable exhibition of the author's power of reserve, and of his ability to suggest the hidden reality beneath expressed unreality.

Toilers of the Sea ('*Les Travailleurs de la Mer*'). (1866.) A novel by Victor Hugo, which possesses double interest: first, in the story; secondly, in its bold descriptions of the colossal and secret powers of the elements. In time it followed after the still more famous '*Les Misérables*.' The scene is laid in Germany; and the book is dedicated to the "Isle of Guernsey, severe yet gentle, my present asylum, my probable tomb." The heroine, Deruchette, is the niece of Lethierry, who has invented a steamboat, *La Durande*, which plies between Guernsey and St. Malo, and which is the wonder of the Channel Islands. His partner, Rantaine, disappears with a large sum of money, and is succeeded as captain of *La Durande* by Clubin. The latter has friends among the smugglers, and with their assistance finds Rantaine, who has escaped in the guise of a Quaker. Clubin obtains this booty and determines to keep it. He plans to wreck *La Durande* on the rocks known as "*Les Hanois*," and then to swim ashore and escape. From this point, the story is full of the excitement and terror of the life of the sailor. The descriptions of the sea, the wind, and the mysteries of the ocean-bed, are wonderful. Among the most striking scenes is the encounter of Gilliatt, the real hero of the book, with an octopus which lurks in a rocky cavern beneath the sea. Penetrating into the shadows of this submarine crypt, whose arches are covered with seaweed and trailing moss, Gilliatt soon finds himself in the embrace of the gigantic and slimy monster, whose gleaming eyes are fixed upon him. Of this story George Henry Lewes said that it had "a certain daring inflation about it which cannot be met elsewhere; and if the splendor is barbaric it is undeniably splendid. Page after page and chapter after chapter may be mere fireworks which blaze and pass away; but as fireworks, the

prodigality is amazing." He also says that the author has given "a poetical vision of the sea, which is more like an apocalypse than the vision of a healthy mind."

Virgin Soil, by Ivan Turgeneff. Turgeneff gives in '*Virgin Soil*' a graphic picture of the various moral and social influences at work in the modern Nihilistic movement in Russia. The motive of the story is deep and subtle, and is developed with masterly skill and refinement. The hero Neshdanoff, a young university student of noble but illegitimate descent and in poor worldly circumstances, has his sympathies roused for the depressed peasantry of Russia, and with romantic ardor enters into the secret conspiracy for their relief. In the house of a government official where he is engaged as tutor, he meets Marianne, a relation of the family, who is also secretly an enthusiast in the Nihilistic cause, and, irresistibly drawn to her, he elopes with her, and seeks employment with a machinist and manufacturer, Solomine. The effort to descend to the level of the peasants, to enter into their life and to rouse them to a united movement for liberty, is met with a stolid apathy and lack of intelligence on their part, that dampens his ardor and makes his effort seem to him like the merest sentimentalism, that can never yield any real result. This loss of faith in himself and in his own sincerity impels him to break his promise of marriage with Marianne, and, commending her to marry Solomine, the machinist and manufacturer, to take his own life in despair of finding a sphere in the world for his genius,—a mixture of inherited aristocracy and purely romantic democracy. In Solomine is depicted the real reformer, the man without "ideals" and elegant phrases, who, in his honest dealings with those under him and his recognition of the true dignity of labor and of neighborly service, is exerting the redeeming force that can gradually introduce a new manhood into the laboring classes, and so enable them to appreciate and aspire to the practical and the heroic elements of a true freedom. In the marriage of Solomine and Marianne is seen the union of reform, as distinguished from the ineffectual idealism of an aristocracy that lacks the practical knowledge and the social mediation of a middle class.

Æneid, The, the golden branch on the ilex-tree of Latin literature, was the work of Publius Virgilius Maro, who was born October 15th, 70 B. C., and died September 22d, 19 B. C.

The poem is interwoven with pre-Christian civilization, with mediæval and modern thought, as is no other poem of the ancient world. It is the Bible of the later classical literature, as the *Iliad* is of the earlier, linked by its very nature to the visionary Middle Ages. For in the *Æneid*, conflict has become spiritualized; and the warrior Æneas bears always about him the remoteness of the priest, or of one mindful ever of the place of souls. It is the detachment of the hero from the passion of love, from the passion of war, which made him appeal so powerfully to the mediæval mind, pre-occupied with the Unseen. Only the creator of Æneas could be Dante's guide among the shades. Of him Tennyson writes:—

"Light among the vanished ages; star that gild-
est yet this phantom shore;
Golden branch among the shadows, kings and
realms that set to rise no more."

The *Æneid* is in twelve books: the first six in imitation of the *Odyssey*; the last six, of the *Iliad*. The Trojan hero is led to Italy, where he is to be the father of a race and of an empire supreme among nations. On his way thither he tarries at Carthage, whose queen, Dido, loves him as with the first love of a virgin. To her he tells the story of Troy. For love of him she slays herself when the gods lead him from her shores. Arrived in Italy he seeks the underworld, under the protection of the Sibyl of Cumæ. He emerges thence to overcome his enemies. The *Æneid* was not perfected at the time of Virgil's death, and his friends Varius and Tucca edited it at the request of the emperor Augustus. It has since become the heritage of the world.

"On this line the poet's own voice faltered as he read. At this Augustus and Octavia melted into passionate weeping. Here is the verse which Augustine quotes as typical, in its majestic rhythm, of all the pathos and the glory of pagan art from which the Christian was bound to flee. This is the couplet which Fénelon could never read without admiring tears. This line Filippo Strozzi scrawled on his prison wall, when he slew himself to avoid worse ill. These are the words

which, like a trumpet-call, roused Savonarola to seek the things that are above. And this line Dante heard on the lips of the Church Triumphant, at the opening of the Paradise of God."

Æneid, The, an epic by Heinrich von Veldeche,—a minnesinger of the twelfth century and one of the earliest German poets. It is distinguished for the elegance of its form and the harmony of its versification. In this poem, love (*die Minne*) is for the first time introduced as a theme. The story follows the same line as Virgil's until the hero comes to Latium. There it pauses to depict the love of Lavinia for Æneas, and this is its most original and successful portion. Æneas marries Lavinia, becomes king, and builds Alba. Gawain Douglas translated the *Æneid* into the Scottish dialect in 1513. This vigorous adaptation probably suggested to the Earl of Surrey the idea of turning the second and fourth books into blank verse, the earliest example of blank verse in the language. Douglas takes some strange liberties with his author. He changes the sibyl into a nun, and makes her admonish Æneas to be sure to say his prayers and tell his beads. The English translations are numerous; Dryden's, Conington's, and notably Sir Charles Bowen's, being perhaps the best. That of William Morris is much admired also, and in America the versions of C. P. Cranch and of Prof. Geo. H. Palmer are examples of good scholarship and good taste. The epic has been often travestied. The first travesty, entitled '*Eneide de Virgilio Travestida*,' appeared at Rome in 1633. It was very popular among the frivolous; but scholars, to whom everything written by the Mantuan was sacred, were scandalized. The '*Eneide Travestie*' of Scarron is a French classic.

Angel in the House, The, Coventry Patmore's most noted poem, was published in four parts between 1854 and 1862. '*The Betrothal*' appeared in 1854, '*The Espousals*' in 1856, '*Faithful Forever*' in 1860, and '*The Victories of Love*' in 1863. The entire poem is idyllic in form. It is a glorification of domestic life, of love sheltered in the home, and guarded by the gentle and tender wife. In consequence it has been extremely popular in British families of the class it describes,—high-bred gentlefolk, to whom the household is the centre of refining affection.

Age of Chivalry, The, or **THE LEGENDS OF KING ARTHUR**, by Thomas Bulfinch, was published in 1858. More than twenty years after, an enlarged edition appeared under the editorship of Edward Everett Hale. In Part First, the legends of King Arthur and his knights are considered. Part Second deals with the *Mabinogion*, or ancient prose tales of the Welsh; Part Third with the knights of English history, King Richard, Robin Hood, and the Black Prince. From the time of its first publication the popularity of the book has been great. No more sympathetic and fitting introduction could be found to the legends of chivalry. The book is written in a youthful spirit that commends it to the young.

Bacon, Roger, his Opus Majus. (A. D. 1267.) Newly edited and published, with introduction and full English Analysis of the Latin text, by J. H. Bridges. (2 vols., 1897.) An adequate publication, after 630 years, of one of the most remarkable productions of the human mind.

The work is an exhortation addressed to Pope Clement, urging him to initiate a reform of Christian education, in order to establish the ascendancy of the Catholic Church over all nations and religions of the world. Its author wished to see recognition of "all the sciences," since all are parts of one and the same complete wisdom. He first gave experiment the distinct and supreme place which was later revived by Descartes, and carried out in modern science. He formed a clear conception of chemistry, in his day not yet separated from alchemy; and of a science of living things, as resulting with chemistry from physics. "The generation of men, and of brutes, and of plants," he said, "is from elemental and liquid substances, and is of like manner with the generation of inanimate things."

The central theme of his work was the consolidation of the Catholic faith as the supreme agency for the civilization and ennoblement of mankind. For this end a complete renovation and reorganization of man's intellectual forces was needed. The four principal impediments to wisdom were authority, habit, prejudice, and false conceit of knowledge. The last of these, ignorance under the cloak of wisdom, was pronounced the worst and most fatal. A striking feature of this scheme of instruction was its

estimate of Greek culture as providentially ordained not less than Hebrew, and to be studied the same as Hebrew. In view of the corruption of his own times, Roger Bacon said: "The ancient philosophers have spoken so wonderfully on virtue and vice, that a Christian man may well be astounded at those who were unbelievers thus attaining the summits of morality. On the Christian virtues of faith, hope, and charity, we can speak things of which they knew nothing. But in the virtues needed for integrity of life, and for human fellowship, we are not their equals either in word or deed." A section of his moral philosophy Roger Bacon devotes to the first attempt ever made at the comparative study of the religions of the world.

His protests against the intellectual prejudices of the time, his forecasts of an age of industry and invention, the prominence given to experiment, alike as the test of received opinion and the guide to new fields of discovery, render comparison with Francis Bacon unavoidable. In wealth of words, in brilliancy of imagination, Francis Bacon was immeasurably his superior. But Roger Bacon had the sounder estimate and the firmer grasp of that combination of deductive with inductive method which marks the scientific discoverer.

The competent editor, whose judgments we give, has furnished analyses of Bacon's Latin text which enable the English reader to gather easily his leading ideas.

Advancement of Learning, The, by Francis Bacon, 1605, the original title being 'Of the Proficiency and Advancement of Learning, Divine and Human.' This book, received with great favor by the court and by scholars, was afterwards enlarged and published in Latin with the title 'De Augmentis Scientiarum,' as the first part of a monumental labor, 'The Instauration of the Sciences,' of which the second part was the still famous 'Novum Organum,' on which Bacon's fame as a philosopher rests. The 'Advancement of Learning' considers first the excellence of knowledge and the best way of spreading it, what has been already done to scatter it, and what left undone. The author then proceeds to divide all knowledge into three kingdoms or inclosures,—history, poetry, and philosophy; which appeal directly to the three manifestations

of human understanding, memory, imagination, and reason. The smaller third of the book relates to revealed religion.

Astronomy, The Dawn of, by J. Norman Lockyer (1897). A popular study of the temple worship and mythology of the ancient Egyptians, designed to show that in the construction of their magnificent temples the Egyptians had an eye to astronomical facts, such as the rising or setting of the sun at a particular time in the year, or to the rising of certain stars; and so planned the long axis of a great temple as to permit a beam of light to pass at a particular moment the whole length of the central aisle into the Holy Place, and there illuminate the image of the deity,—giving at once an exact note of time, and a manifestation of the god by the illumination, which the people supposed to be miraculous. Mr. Lockyer's clear discovery of these astronomical facts explains very interestingly the nature of the gods and goddesses, many of whom are found to be different aspects of the same object in nature. For both the science and the religion of Egypt the work is of great value.

History of the Conquest of Peru, by William Hickling Prescott. (1847.) Of the five books into which this admirable work is divided, the first treats of the wonderful civilization of the Incas; the second of the discovery of Peru; the third of its conquest; the fourth of the civil wars of the conquerors; and the fifth of the settlement of the country. The first book hardly yields in interest to any of the others, describing as it does, on the whole, an unparalleled state of society. In it some of the votaries of modern socialism have seen confirmation of the practicability and successful working of their own theory; but Prescott's verdict of the system is that it was "the most oppressive, though the mildest, of despotisms." At least it was, more lenient, more refined, and based more upon reason as contrasted with force, than was that of the Aztecs. He describes it very fully: the orders of society, the divisions of the kingdom, the administration of justice, the revenues, religion, education, agriculture, manners, manufactures, architecture, etc. From the necessities of its material, the work is more scattered in construction than is the 'His-

tory of the Conquest of Mexico,' which is usually regarded as the author's most brilliant production. Of the opportunities this afforded, Prescott himself remarks: "The natural development of the story . . . is precisely what would be prescribed by the severest rules of art." The portrait drawn of Pizarro, who is the principal figure in the drama, is that of a man brave, energetic, temperate, and though avaricious, extravagant; bold in action, yet slow, and at the same time inflexible of resolution; ambitious; exceptionally perfidious. An effort is made to counterbalance the tendency to hero-worship and picturesque coloring by the occasional insertion of passages of an opposite character.

The Jesuit Relations and Allied Documents: Travels and explorations of the Jesuit Missionaries in New France. (1610-1791.) The original French, Latin, and Italian texts, with English translations and notes; illustrated by portraits, maps, and fac-similes. Edited by Reuben Gold Thwaites. (Vol. i., 1896.—Vol. xiv., 1898.) A part of a republication of great magnitude and importance; the fourteen volumes already issued being a beginning only, covering the years 1610-38. The entire work consists, as to 'The Jesuit Relations,' in forty volumes of Jesuit annual reports in French, which began to appear in Paris in 1632, and came out year by year to 1673. These begin in the present work with Vol. v.; and ten volumes carry 'Le Jeune's Relation' into 1638. The very great value of the work is that of original materials of the most interesting character for the history of North America from 1611, the date of the first landing of Jesuit missionaries on the shores of Nova Scotia. The present reproduction of documents takes them in chronological order. Thus Vols. i.-iv. are devoted to the story of Acadia from 1610 to 1616, and the opening pages of the story of Quebec, 1625-29. Then comes 'Le Jeune's Relation,' as stated above. The execution of the work by translators, editors, and printers (at Cleveland, Ohio) is every way admirable; and its completion will make a monumental addition to our historical libraries.

Nineveh and its Remains (1849).
Monuments of Nineveh (1853).
By Austen Henry Layard. A highly

interesting narrative of the earliest of the discoveries which have laid open to historical knowledge the civilization, empire, and culture of Babylonia (and Assyria), back to about 4000 B. C., and which already promise to make known history beginning as early as 7000 B. C. Layard, in traveling overland from London to Ceylon, passed ruins on the banks of the Tigris which tradition pointed out as marking the site of Nineveh; and the desire which he then felt to make explorations led him to return to the region. He made some secret diggings in 1845, and in 1846 and 1847 pushed his excavations to the first great success, that of the discovery of the ruins of four distinct palaces, one of which, supposed to have been built by Sardanapalus, yielded the remarkable monuments which are still a chief attraction of the British Museum. Beside the bas-reliefs and inscriptions which had covered the walls of a palace, there were the gigantic winged human-headed bulls and lions, and eagle-headed deities, which are among the objects of Assyrian religious art. As an opening of a story of discovery hardly surpassed in the annals of modern research, the work reported in Layard's books is of the greatest interest.

Primitive Man, by Louis Figuier.

Revised Translation with Thirty Scenes of Primitive Life and 233 Figures of Objects belonging to Prehistoric Ages. (1870.) A clear popular manual of the facts and arguments going to show the very great antiquity of man. It presents the evidence of actual relics of prehistoric life, with special attention to those found in France. At the time of its publication English readers were familiar with the views advocated by Lyell and Lubbock, and knew less of the results of French research, on which prehistoric archaeology very largely rests. In the scheme of this startlingly interesting science the history of primitive mankind is divided into two great periods or ages: (1) The Stone Age, divided into three epochs; and (2) The Age of Metals, divided into two epochs. The story of these ages is the story of primitive man. Man first appeared in the epoch of those gigantic animals which became extinct long ages ago, the mammoth and the great cave-bear. He could only dwell in caves and hollows of

the earth; and his clothing was made from the skins of beasts, or was of skins not made at all. The few simple tools or weapons which he contrived showed one chief material, except wood for handles, and that was stone. Horn and bone came into use for some minor implements, but stone was the material mainly employed for tools and weapons. Manufactures consisted chiefly in making sharp flakes of stone, some with edges for knives or hatchets, and others with points for a thrusting tool or weapon. If fire was known, and the potter's art also of molding moist clay into shapes and baking them to hardness, this added not only to the comfort but to the implements of primitive man; and shells perforated and strung made jewelry. If there was any money it was shell money. Bone and horn served to make implements such as arrow-heads, and bodkins, man's earliest needles. If a use like that of paper was known, a flat bone, like a shoulder-blade, served. The first art was with a bodkin, scratching on the flat of a bone the outline of the head of a favorite horse, or of a reindeer captured for a feast. Burial customs arose, and funeral feasts; and there seem to be indications of belief that the dead were not so dead but that they would need food and tools and other means of life.

The name given to this earliest Stone Age epoch is that of the Mammoth and Cave-Bear, the conspicuous representatives of the gigantic animals of that time. It was a time of fearful cold, in one of the ages of ice which played so large a part in the early history of the globe.

The second of the Stone Age epochs is called that of the reindeer, because this animal existed in great numbers, and with it the horse, various great cattle, elk, deer, etc., in place of the mammoth, cave-bear, cave-hyena, cave-lion, etc. The intense glacial cold of the first epoch was gone. Forests instead of ice clothed the earth. But these earlier Stone Age epochs are a dark dismal night hard to penetrate. A third Stone Age epoch followed, called the Polished Stone epoch, because of the great improvement effected in implements by polishing or smoothing the stone parts. Other advances were made in every department of early rude life. It was the age of many tamed animals.

The Stone Age was succeeded by the Age of Metals, in which there first came the Bronze epoch; and after it the Iron epoch, each being marked by knowledge of the use of the metals named. The details, and the exact facts as to the type of man in each of the earliest epochs, can be made out but imperfectly; and since Figuier wrote, not a little has been added to our knowledge; yet the story as far as given is of extreme interest.

Through the Dark Continent, by Henry Morton Stanley, appeared in 1878. It is a graphic narrative of his dangers and remarkable experiences in traversing the African continent, from the eastern shore to the Atlantic Ocean. Already distinguished as an African explorer, he had told the story of his earlier trips in 'How I Found Livingstone'; and the latter's death in 1874 made him anxious to continue his unfinished work. The London Daily Telegraph and the New York Herald combined to organize an expedition of which he was appointed chief. Its objects were to solve the remaining problems of Central African geography, and to investigate the haunts of slave-traders.

Before beginning his own narrative, Stanley sums up all that was previously known about the Nile and great central lakes; and the achievements of his predecessors, Speke, Burton, and Livingstone; and shows that the western half of the continent was still practically a blank.

He reached Zanzibar Island in September 1874, where he engaged Arab and Wangwana porters, and bought supplies of cloth, beads, and provisions. Upon November 12, he embarked with three young English assistants and a company of 224 men for the mainland in six Arab dhows. From that day until his triumphal return to Zanzibar in a British steamer, over three years later, with the survivors of his company, he describes a long contention with famine, disease, insubordination in camps, war with hostile natives, and other dangers. After pushing inland, he turned northward to Lake Victoria, which he circumnavigated in the Lady Alice, a barge constructed so as to be portable in sections. Upon this trip he met Tsesa, the then king of Uganda, whom he says he converted to Christianity, and in

whose domains he was royally entertained. The party then proceeded to Ujiji, on Lake Tanganyika, at which point Stanley again embarked with a picked crew, and sailed around the lake. In his subsequent march across country, he heard rumors of Dwarfland, which he afterwards visited, and had dangerous skirmishes with cannibals. He reached the Luama River, and followed it 220 miles until it united with the Lualaba, to form a broad gray river which he knew as the Livingstone, or Congo. Along its many windings, sometimes delayed by almost impassable rapids, through the haunts of zebra and buffalo, and of friendly and hostile natives, he persuaded his weary men, until they reached cultivated fields again, and a party of white men from Bornu came to greet him. Even then his troubles were not over, for the sudden relaxation from hardships caused illness among his men, from which several died.

According to his promise, he took his company all the way back to their homes in Zanzibar; and saw their happy meeting with the friends who welcomed them as heroes.

The Anglo-American Expedition had succeeded, and since its work the map of Africa is far less of a blank.

Travels with a Donkey in the Cévennes, by Robert Louis Stevenson, is one of the author's earliest works, published in 1879 when he was under thirty. It is an account of his journeyings, for health's sake, in the mountains of southern France, with a diminutive donkey, Modestine by name. It is full of charming descriptions of the native population and of nature, and has lively fancy, frequent touches of poetry, and sparkling humor, making it one of the most enjoyable of Stevenson's autobiographic writings. The sketch of the seemingly meek but really stubborn and aggravating donkey, whom he becomes fond of in spite of himself, is delicious.

The itinerary is described under the headings: 'Velay,' 'Upper Gévaudan,' 'Our Lady of the Snow,' and 'The Country of the Camisard.' Quotable passages abound:—"Night is a dead monotonous period under a roof, but in the open world it passes lightly, with its skies and dews and perfumes, and the hours are marked by changes in the face of nature. What seems a kind of tem-

poral death to people choked between walls and curtains, is only light and living slumber to the man who sleeps afieid."

After camping out in a pine wood over night: "I hastened to prepare my pack and tackle the steep ascent before me, but I had something on my mind. It was only a fancy; yet a fancy will sometimes be importunate. I had been most hospitably received and punctually served in my green caravansera. The room was airy, the water excellent, and the dawn had called me to a moment. I say nothing of the tapestries or the inimitable ceiling, nor yet of the view which I commanded from the windows; but I felt I was in some one's debt for all this liberal entertainment. And so it pleased me, in a half-laughing way, to leave pieces of money on the turf as I went along, until I had left enough for my night's lodging."

At the end of his trip he sold Modestine: "It was not until I was fairly seated by the driver . . . that I became aware of my bereavement. I had lost Modestine. Up to that moment I had thought I hated her, but now she was gone. . . . For twelve days we had been fast companions; we had traveled upwards of 120 miles, crossed several respectable ridges, and jogged along with our six legs by many a rocky and many a boggy by-road. After the first day, although sometimes I was hurt and distant in manner, I still kept my patience; and as for her, poor soul! she had come to regard me as a god. She loved to eat out of my hand. She was patient, elegant in form, the color of an ideal mouse, and inimitably small. Her faults were those of her race and sex; her virtues were her own. Farewell, and if forever —."

Napoleon the First, The History of, by P. Lanfrey. (1871-79.) A study of the career and character of Napoleon down to the close of 1811, in which advantage is taken of the lapse of time, and the comprehensive collection made by many writers of materials, for a work thoroughly and perfectly historical, — a clear-sighted estimate of the great figure which so many eminent writers have examined, either for excess of apology or for unjust detraction. The death of the author, November 16th, 1877, left his work unfinished, at the point

where the organization of the army for the invasion of Russia was in hand. But in its incomplete state even, the work sufficiently carries on the arraignment of the empire of Napoleon at the bar of historical judgment to stand as the ablest and the most complete criticism upon Bonaparte and his career.

Count of Monte Cristo, The, by Alexandre Dumas, is the only novel of modern times which the great romancer has written; and it is so widely known that "the treasure of Monte Cristo" has passed into a proverb. The story opens in Marseilles, in the year 1815, just before the "Hundred Days." Young Edward Dantès, the hero, mate of the merchant ship Pharaon, is about to be made her captain and marry his sweetheart, the lovely Catalan Mercedes, when his disappointed rivals, one of whom wants the ship and the other the girl, conspire against him, and lodge information with the "Procurateur du Roi" that Dantès is a dangerous Bonapartist, and is carrying letters from the Emperor, exiled in Elba, to his supporters. Although there is circumstantial evidence against him, the magistrate knows Dantès to be innocent; but he has reasons of his own for wanting him out of the way. He sends him to the gloomy Château of If, a fortress built on a rocky ledge in the sea, where he suffers an unmerited captivity of nearly twenty years. He escapes at length in a miraculous manner, with the knowledge, confided to him by a supposed madman, a fellow prisoner, of an enormous treasure hidden on the barren Island of Monte Cristo, off the Italian coast. Dantès discovers the treasure, and starts out anew in life, to dazzle the world as the mysterious Count of Monte Cristo, with the one fixed purpose of avenging himself on his persecutors, all of whom have risen high in the world to wealth and honors. He becomes a private Nemesis for the destruction of the rich banker, the honored general, and the distinguished magistrate, each of whom his tireless, relentless hand brings low. The first half of the book is a story of romantic and exciting adventure; the second is in a different key, sombre and unlovely, and not likely to convince any one that revenge is sweet. But the splendid

imagination of Dumas transfigures the whole, its intensity persuades the reader that the impossible is the actual, and its rush and impetuosity sweep him breathless to the end.

A Tragic Idyll ("Une Idylle Tragique"), by Paul Bourget. (1896.) M. Bourget declares that in life there are two types of beings corresponding to tragedy and comedy, to one of which great departments each belongs, generally with no mixture. "For one, the most romantic episodes end as in a vaudeville. For the other the simplest adventures end in drama; devoted to poignant emotions, cruel complications, all their idylls are tragic idylls." With this idea in mind the author pictures the young Provençal Vicomte de Carancez, a true D'Artagnan, *un gourmand de toutes les gourmandises*, who has run through his inheritance of 600,000 francs; and contrasts him with his friend Pierre Hautefeuille, a genuine, sweet-tempered, chivalrous, and chaste (at least, comparatively chaste) provincial gentleman. The light, fickle, astute, and clever adventurer, whose very title is in question, in searching for means to recoup his fortunes deliberately falls in love with a rich widow, the Venetian Marchioness Andriana Bonaccorsi; and successfully carries his romantic plan into execution, cleverly parrying all the attempts of her Anglomaniac brother to get rid of him by sixteenth-century methods of poison and assassination. Pierre on the other hand falls under the seduction of the beautiful and passionate morganatic wife of an Austrian archduke; and though their liaison reaches the last development, its guilty fruit is utter wretchedness for both,—not, as an Anglo-Saxon moralist would have pictured it, from the breaking of any moral law, but because a former lover of the Baroness Ely de Sallach-Carlsberg is Pierre's most intimate friend; their passions cross each other and clash, and ultimately lead to the death of Olivier du Prat, who in a moment of exaltation and moral despair sacrifices himself to save his friend, though he knows that this friend is playing him false and breaking a solemn oath. This dead friend becomes the living remorse that prevents the two passionate lovers from ever again meeting.

The story opens at Monte Carlo, the heated unwholesome life of which is set

forth in the most brilliant colors. It is like a historical painting, so many portraits are introduced. The description of the sea trip to Genoa, whither the beautiful yacht of the American millionaire carries most of the personages of the story, is also most vividly told, and the episode of the secret marriage is like a canto of a poem. Surely no ceremony in Genoa had ever been more remarkable: "This great Venetian lady had come from Cannes on an American's yacht to marry a ruined gentleman of dubious title from Parbentane, assisted by a young American girl and an Austrian lady, a morganatic archduchess, who in her turn is accompanied by a Frenchman of the simplest, the most provincial French tradition."

The poetry of the idyll is not to be gainsaid, or its fascinating interest, or its dramatic power. Its tenuous moral is thoroughly French, but is based on this epigrammatic exclamation:—

"Ah! demain! ce dangereux et mystérieux demain, l'inevitable expiation de tous nos coupables aujourd'hui. (Ah to-morrow, that dangerous and mysterious to-morrow, the inevitable punisher of all our guilty to-days!)"

To an American reader an element of comedy is introduced in the author's amusing portrayal of Marsh the American railway magnate. More realistic is his account of the half-mad scientific Archduke, who hated his wife and yet was jealous of her.

Wanda, a romantic novel by "Ouida," was published in 1883. It has a picturesque and extravagant plot and setting. Wanda, the heroine, a beautiful woman of high rank and wealth, is the possessor of a magnificent ancestral castle in the mountains of Austria. There the nineteenth century meets the Middle Ages. Wanda is herself steeped in old-world traditions of honor and chivalry. She will not marry until she loves, and she does not love readily. One stormy night a stranger is rescued from drowning in the lake beside the castle. He calls himself René, Marquis de Sabran-Romaris, but he is really the natural son of a great Russian noble by a peasant girl. Yet he is the son of his father rather than of his mother; he has lived so long in the atmosphere of aristocracy that he almost believes in himself. The ancient family from which

he stole his title is extinct. The world accepts him as its last representative. By temperament and training he is in every way a man suited to Wanda von Szalras. She loves him in spite of herself. He on his part loves her honestly for herself alone; loves her so much that he cannot tell her the true story of his birth, and that he was once Vassia Kazán, a serf. Only one person lives who remembers Vassia Kazán. This is Egon Vasárhely, Wanda's cousin, who cherishes for her a hopeless love. As a boy guest in the house of Prince Zabaroff, Vassia's father, he had quarreled with Vassia, and had wounded him with a knife.

The Marquis of Sabran marries Wanda; children are born to them; their married life is wholly happy. After several years, Egon is prevailed upon to visit them. The beautiful features of Wanda's husband awaken strange memories of a boyish quarrel. By a long chain of circumstances, Sabran is at last forced to tell Wanda of his deception. She sends him from her, and for three years lives in solitude and bitterness. She forgives him only when he saves the life of their eldest son. But he has given his own life to do this, living only eleven days after the rescue of the child. "In the heart of his wife he lives forever, and with him lives a sleepless and eternal remorse."

Wages of Sin, The, by "Lucas Malet," is a study of character rather than a novel of incident. The leading personages stand in high relief against a background of commonplace English prosperity. Mary Crookenden, the heroine, is a charming English girl; beautiful, spirited, and an heiress. Her cousin, Lance Crookenden, who is a few years older, has loved her from childhood; but she accepts his devotion as an agreeable matter-of-course, and in spite of his wealth and good looks, regards him with a tinge of affectionate contempt. Mary has many suitors; among them a young clergyman, Cyprian Oldham, and an artist, James Colthurst. She engages herself to Oldham, but finds him too conventional to be sympathetic; and becomes fascinated by Colthurst, the most gifted and most earnest man she knows, who loves her passionately. But a sin of Colthurst's youth lays a heavy hand upon him, pushing away his love, inter-

dicting his happiness, and laying a curse upon those who are dearest to him. The innocent suffer for the guilty, and the wages of sin is death.

Wetherel Affair, The, by J. W. De Forest. (1873.) The scene of this story is laid in America in the present century. Judge Jabez Wetherel, a rich old man of stern religious principles, is mysteriously murdered in his library at his country-seat in Connecticut, while rewriting his will; and the document is stolen. There is no clue to the murderer, though some suspicion rests upon the victim's nephew Edward, who has been too gay and worldly to suit the old-fashioned ideas of his uncle, who has consequently disinherited him. Previous to the murder, and contrary to his uncle's wishes, Edward has become engaged to Nestoria Bernard, a lovely young girl who is visiting at Judge Wetherel's house. Nestoria is the daughter of a missionary in Persia, and has returned home to complete her education; Edward was a fellow passenger with her on the homeward voyage, during which he fell in love with her, attracted by her innocence and charm. On the night of the tragedy Nestoria catches a glimpse of the murderer, and is impressed with the dreadful belief that it is her lover who has committed the deed. Dreading the thought of meeting him again, and being compelled to testify against him, she flees from the house and eventually reaches New York city, where all trace of her is lost. Edward Wetherel shows great strength of character in this troublous time, and exhibits fine qualities which win the respect of all. He finds himself sole heir to the large fortune, but chooses to divide it with his relatives, Mrs. Dinneford and her daughter Alice, and a cousin, Walter Lehming, to whom his uncle had willed it. Alice Dinneford becomes engaged to Count Poloski, a former friend of Edward's, who proves to be an adventurer and villain and the murderer of Judge Wetherel. He resembles Edward in looks, and it is eventually discovered that Nestoria had been deceived by this likeness. The will turns out to be in the possession of the count, who is killed in an encounter with some of his enemies before he can be brought to justice. Nestoria is recovered through the efforts of her friends the Dinnefords; and, over-

whelmed with sorrow at having doubted her lover, writes him a letter expressing remorse and contrition. Edward at once forgives her suspicion, and they are happily reunited. Several eccentric characters are introduced into the story: among them Miss Imogen Jones, who expresses herself in flowery and grandiloquent language; and Mr. John Bowlder, a noisy and blustering philosopher, who figures in various amusing episodes.

Ten Thousand a Year, by Samuel C. Warren. (1841.) This story, though regarded by critics as "ridiculously exaggerated and liable to the suspicion of being a satire on the middle classes," has held a certain place in fiction for more than half a century. Tittlebat Titmouse, its hero, is a vulgar and conceited young clerk in the London shop of Dowlas, Tagrag, Bobbin & Co. Through the machinations of Messrs. Quirk, Gammon, and Snap, Solicitors, who have discovered a flaw in the title of an old and rich family, he finds himself put in possession of an estate yielding £10,000 a year. Hitherto abused and bullied by everybody, he is now flattered and invited by his former master, Tagrag, by Quirk of the great law firm, and by the Earl of Dredlington, each anxious to secure him as a son-in-law. Titmouse marries Lady Cecilia, and takes his seat in Parliament in place of Charles Aubrey, dispossessed of the estate, his election being secured by scandalous corruption and a reckless expenditure of money. The Earl of Dredlington, finding a deed by which his son-in-law settles £2,000 a year on Gammon, learns that it is hush-money; and that Titmouse, proving to be an illegitimate child of the great house, has no right to the estate he enjoys. In consequence the attorney-general fixes a charge of conspiracy upon Quirk, Gammon, and Snap. Quirk and Snap are imprisoned, while Gammon escapes only by suicide. The Aubreys' rights are restored. The wretched Titmouse goes through insolvency; and his mind having become unbalanced by his overthrow, he passes the remainder of his miserable life in a lunatic asylum. The story has no literary standing, and is verbose and overloaded with irrelevant matter. But the plot is ingenious, the legal complications are managed in a way that won the admiration of accomplished lawyers,

and the story with all its faults contrived to arouse and maintain the reader's interest.

Thaddens of Warsaw, by Jane Porter, (1803,) is an "old-time" romance. Thaddeus, a young Polish nobleman,—last in the line from John Sobieski, the famous king of Poland and conqueror of the Turks,—leaves home with his grandfather, count palatine, to serve under King Stanislaus in repelling an invasion by Russia and her allies. Defeated after gallant fighting, the old count is slain, and Thaddeus flies to the defense of his mother in their castle. She expires in his arms; Thaddeus is driven forth, and sees Warsaw and the Sobieski castle burned. The renowned General Kosciuszko, the King's nephew Prince Poniatowski, and other historic characters, figure prominently in the tale. After the partition of Poland the exiled Thaddeus reaches England, where a cloud on his birth is lifted, showing him a scion of the Somerset family; his marriage with a high-born English girl makes a happy ending. This was the earliest of Miss Porter's historical novels, and it appeared some years before Scott's 'Waverley.' Having seen and talked with many poor and proud, but noble, Polish refugees in London, Miss Porter wrote with a pen "dipped in their tears," representing a pure and generous ideal,—the nobles as mostly noble, and the serfs like Arcadian shepherds. And after all, ideals are as real as deeds.

Tom Grogan, by F. Hopkinson Smith, (1895,) is a spirited and most entertaining and ingenious study of laboring life in Staten Island, New York.

Tom Grogan was a stevedore, who died from the effects of an injury. With a family to support, his widow conceals the fact of her husband's death, saying that he is sick in a hospital, that she may assume both his name and business.

She is thenceforth known to every one as 'Tom Grogan.' A sturdy, cheery, capable Irishwoman, she carries on the business with an increasing success, which arouses the jealous opposition of some rival stevedores and walking delegates of the labor union she has refused to join.

The story tells how, with marvelous pluck, Tom meets all the contemptible means which her enemies employ in

order to down her, they resorting even to the law, blackmail, arson, and attempted murder. In all her mannish employments her mother-heart beats warm and true; and her little crippled Patsy, a companion to Dickens's Tiny Tim, and Jenny the daughter with her own tender love affair, are the objects of Tom's constant solicitude.

The author has given a refreshing view of a soul of heroic mold beneath an uncouth exterior, and a pure life where men are wont to expect degradation.

Wealth Against Commonwealth, by

Henry D. Lloyd. (1894.) This treatise begins with an epigram and ends with a promise. "Nature," says Mr. Lloyd, "is rich; but everywhere man, the heir of Nature, is poor." Why is this so? Because the people who are all the time helping Nature to produce wealth are the blind agents of a few enlightened but selfish schemers. The great natural monopolies, which ought to be the property of a nation, are allowed to be controlled by private individuals. Coal and oil, lumber and iron, and hundreds of indispensable commodities, are produced; by "trusts" and the result is that the few are constantly growing richer and the many are finding the battle of life an ever-increasing defeat. Mr. Lloyd shows with unsparing detail and with unimpeachable accuracy the working of the various "trusts," and the tyranny which they stand for in a so-called land of liberty. He believes that the people, who after all are the fountain-head of power, have the right to regulate all these immense questions. "Infinite," he says, "is the fountain of our rights. We can have all the rights we will create. All the rights we will give we can have. The American people will save the liberties they have inherited by winning new ones to bequeath. With this will come fruits of a new faculty almost beyond calculation. A new liberty will put an end to pauperism and millionairism, and the crimes and death-rate born of both wretchednesses, just as the liberty of politics and religion put an end to martyrs and tyrants." With a view of educating the people to a knowledge of their rights, Mr. Lloyd marshals his appalling array of facts, and points out a way for improvement in an unparalleled condition

of things. The book is marked by the serenity of optimism; for the author sees that the methods employed by "trusts" in production work for greater economy and for greater advantage in production; but he believes that those who create wealth should share in the wealth; and that the so-called "fortunate few," who possess without having helped to create, should realize their selfishness and become henceforth the servants of those whom now they make serve. Mr. Lloyd's indictment of our modern civilization is said to have had a great influence on the altruistic thought of the day.

Pensees Philosophiques, by Denis

Diderot (1746), which are said to have been put on paper in the space of three days, and at the bidding of one of the philosopher's feminine friends, have been compared with Pascal's 'Thoughts' in point of force and eloquence. But though the comparison may be made of the manner, it does not hold of the matter; for Diderot expended all this ammunition of wit and intellect in demolishing the foundations of all religious faith, and the monuments built to it in the shape of sacred books. His statements are made with such entire confidence, that it is easy to believe the work to have impressed its readers with faith in the infallibility of its author. It was very widely read and exceedingly popular among the fashionable world at the time of its appearance.

Thoughts Concerning the Interpretation of Nature ('Pensées sur l'Interprétation de la Nature'), by Denis

Diderot, afterward printed under the title 'Étrenne aux Esprits forts,' was written in 1754, and forms a prelude to Diderot's 'Système de la Nature.' It is a rather fantastic attempt to "interpret" nature, and contains a mingling of profound and shallow observations, the whole rendered obscure by a mass of verbiage. As one critic says: "The reader must be patient who wins an occasional glimpse of illumining beauty or interest. To very few would the work prove a real interpretation of nature."

Alfred, Lord Tennyson, The Life of,

by his son Hallam Tennyson. (1897.) This great biography completes

and transcends all other memoirs of the poet-laureate, since it is written by one who bore the closest relationship to him, who was in a position to know not only the daily outward events of his life but the events of his inner life,—the great unseen phenomena of a poet's mind. The memoir is exceedingly full and circumstantial, progressing from year to year of Tennyson's life, letting it tell itself for the most part through letters. A great number of these are now given to the world for the first time, together with many poems not before printed. Appended to the second volume are a number of personal recollections of the poet, by men distinguished as statesmen and men of letters. The whole forms a unique portrait of one who was in many respects a complete type of a nineteenth-century gentleman,—a figure whose greatness will increase rather than diminish through the long perspectives of time.

Two Men, Elizabeth Stoddard's second novel, was published in 1865. As in her two other stories, the scene is laid in a New England seaport town; the characters being the members of one family, all of them of strongly marked individuality. The head of the house is Sarah Auster; whose husband Jason, once a ship-carpenter, is overshadowed by her aggressive nature, and by the great wealth which is hers from her grandfather, and which she hopes will descend undivided to her son Parke,—a beautiful, sweet-natured boy, untainted by his mother's strange *perverse* disposition. There is another heir, however,—her cousin Osmond Luce, a seaman. After a long absence he suddenly appears with his little daughter Philippa. He resigns his rights in his child's favor, and goes to sea again. Sarah takes unwilling charge of Philippa, who grows into a strange, silent girl. She loves her cousin Parke with a grave, intense love, but he knows nothing of it. He is attracted only by brilliant colors of character, or by beauty of form. He entertains a wayward love for a beautiful girl, Charlotte Lang, in whose veins is negro blood. The shadow of their relation crosses at last the threshold of Parke's home. His mother dies of her grief. Charlotte dies at the birth of her child. Then Parke sails away from the scene of his tragedy, leaving Philippa

and Jason alone in the old homestead. In time they love and are married. 'Two Men' is written in the clear, remote style of Mrs. Stoddard, its stern realism being relieved by passages of quaint humor.

Tom Burke of "Ours," by Charles Lever. (1844.) This is one of Lever's characteristic stories of an exiled Irish patriot, who wins glory and preferment under the banners of France. Tom Burke, the son of an Irish gentleman, being orphaned runs away from home to escape the persecutions of his father's attorney. He falls in with Darby the "Blast," a shrewd, odd character, who is prominent among the United Irishmen. They reach Dublin, where Tom meets Charles de Meudon, a young French officer, who gives him a letter to the Chef of the Polytechnique at Paris, where he is to become *un élève*. On graduating from the military academy, Tom becomes an officer in the Eighth Hussars; but from an accidental acquaintance with the Marquis de Beauvis, a Bourbonist, he unconsciously becomes involved in a political intrigue, and his actions are closely watched by the police. In aiding De Beauvis to escape, Tom is himself arrested and imprisoned for treason. Through the intervention of General D'Auvergne and Mademoiselle Marie de Meudon, the sister of Charles, with whom he has fallen in love, Burke is set free. Troops are ordered to the front, and Napoleon invades Germany and Austria. After meritorious service at Austerlitz, Tom Burke, whom General D'Auvergne has made aid-de-camp, is promoted to a captaincy and takes part in the battle of Jena. But, disgusted at having constant watch over his actions, he throws up his commission and quits the service. On reaching Dublin Tom is arrested on old scores; but is acquitted through the testimony of Darby, and comes into his inheritance, an estate of four thousand pounds a year. For several years Burke leads a lonely life; but finally returns to France and again enlists, also aiding the Napoleonic cause with money. On the field of Montmirail, Burke is reported to the Emperor, and for an attack on the Austrian rear-guard at Melun he is made colonel. After his gallant conduct at the Bridge of Montereau, where he leads the assault, Burke

is given the Emperor's own cross of the Legion. Napoleon's doom is sealed, and he is exiled. Tom, refusing to serve under the Bourbons, though offered the grade of general, throws aside all thought of military ambition, marries Marie de Meudon, and retires to private life.

Proverbial Philosophy. by Martin Farquhar Tupper. Tupper's 'Proverbial Philosophy' is a book of essays, or poems in blank verse, dealing with almost every emotion and condition of life. The author begins thus: "Few and precious are the words which the lips of wisdom utter;" and he proceeds to compile a work filling 415 pages.

The poems or meditations were published between 1838 and 1867; and are in two series, dealing with over sixty subjects. The book contains many wise sayings, but it is mostly padded commonplace. For many years it was in great demand, but lately it has been subjected to ridicule.

Pilot and His Wife, The, by Jonas Lie. This story is of Norwegian simplicity. The scene is laid partly in Norway, partly in South America where the hero goes on his voyages. Salve Kristiansen loves Elizabeth Raklev, whom he has known from her childhood, which was spent in a lighthouse on a lonely island, with her grandfather. Salve is a sailor, later on a pilot. He hears that Elizabeth is engaged to a naval officer named Beck, and in a rage goes on a long voyage. Later he finds the report false; she confesses her love for him, and they are married. He is of a jealous, suspicious nature, and fierce in temper. She is often unhappy, but at last she sees that it is useless to submit passively; that there can be no happiness without mutual trust: so she reclaims and shows him the letter in which she refused to marry Beck "because my heart is another's." Convinced at last of her loyalty, Kristiansen after a struggle conquers his jealousy, and life is happy at last.

Adam Bede, the earliest of George Eliot's novels, was published in 1850, as "by the author of 'Scenes of Clerical Life.'" The story was at once pronounced by the critics to be not more remarkable for its grace, its unaffected Saxon style, and its charm of naturalness, than for its perception of those universal springs of action

that control society, and for that patient development of character and destiny that inferior novelists slight or ignore. The chief scene is the Poyser farm in the Midlands, a delightful place of shining kitchens, sweet-smelling dairy-houses, cool green porches, wide barns, and spreading woods. Here Mrs. Poyser, a kind-hearted woman, with an incorrigibly sharp tongue, has taken her husband's niece, Hester Sorrel,—an ambitious, vain, empty-headed little beauty,—to bring up. Adam Bede, the village carpenter, an admirable young fellow, is her slave.

A skeleton of the plot would convey no impression of the strength and charm of the story. It seems to have been, in the author's mind, a recognition of the heroism of commonplace natures in commonplace surroundings, of the nobility of noble character wherever found. But Adam Bede, intelligent, excellent, satisfactory though he is, is quite subordinated in interest to the figure of poor Hetty, made tragic through suffering and injustice. Her beauty, her vanity, her very silliness, endear her. Dinah Morris, the woman preacher, is a study from life, serene and lovely. Mr. Irwine, the easy-going old parson, is a typical English clergyman of the early nineteenth century; Bartle Massey, the schoolmaster, is one of those humble folk, full of character, foibles, absurdities, and homely wisdom, whom George Eliot draws with loving touches; while Mrs. Poyser, with her epigrammatic shrewdness, her untiring energy, her fine pride of respectability, her acerbity of speech, and her charity of heart, belongs to the company of the Immortals.

Trilby, by George Du Maurier, is a story of English and Continental art life and literary life of a generation ago, narrated by one who participated in the scenes and recalls them in memory. The action is chiefly in Paris. Trilby is a handsome girl whose father was a bohemian Irish gentleman and her mother a Scotch barmaid. Trilby is laundress and artist's model in the Latin Quarter. She is great friends with three artists who are chums: Taffy, a big Yorkshire Englishman; the Laird, a Scotchman; and Little Billee, an English fellow who has genius as a painter, and whose drawing of Trilby's beautiful foot is a *chef d'œuvre*. He loves her, and she returns the feeling, but Little Billee's very respectable family oppose

the match, and Trilby, after saying yes, decides it to be her duty to refuse, which drives her lover into a brain fever. Amongst the bohemians who frequent the studio is Svengali, an Austrian Jew, who is of repulsive character but a gifted musician. He is attracted by Trilby, and discovers that she has the making of a splendid singer. He half repels, half fascinates her; and by the use of hypnotic power forces her to go away with him. She wins fame as a concert artist, always singing in a sort of hypnotic trance under his influence. The three artists, visiting Paris after a five years' absence, attend one of these performances, and are astounded to recognize Trilby. Svengali, now rich and prosperous, dies suddenly at a concert while Trilby is singing; and she, missing his hypnotic influence, loses her power to sing, goes into a decline, and dies, surrounded by her old friends. Little Billee, heart-broken, also dies, though not before he has won reputation as an artist. The final pages form a sort of postscript twenty years after, telling of the fate of the subsidiary characters. The main interest is over with Trilby's death.

Vicar of Wakefield, The, Oliver

Goldsmith's famous story, was published in 1766. Washington Irving said of it: "The irresistible charm this novel possesses, evinces how much may be done without the aid of extravagant incident to excite the imagination and interest the feelings. Few productions of the kind afford greater amusement in the perusal, and still fewer inculcate more impressive lessons of morality." The character of the Vicar, Dr. Primrose, gives the chief interest to the tale. His weaknesses and literary vanity are attractive; and he rises to heights almost sublime when misfortune overtakes his family. The other actors in the simple drama are Mrs. Primrose, with her boasted domestic qualities and her anxiety to appear genteel; the two daughters, Olivia and Sophia; and the two sons, George, bred at Oxford, and Moses, who "received a sort of miscellaneous education at home,"—all of whom the Vicar says were "equally generous, credulous, simple, and inoffensive." Squire Thornhill resides near the family, and elopes with Olivia, to the great distress of the Vicar. He suspects Mr.

Burchell, who turns out to be Sir William Thornhill, the uncle of the young Squire. Sir William asks for Sophia's hand, and sets right the family misfortunes. Numerous pathetic and humorous incidents arise out of the story. Among the latter is that of the family picture, which, when finished, was too large for the house. Mrs. Primrose was painted as Venus, the Vicar in bands and gown, presenting to her his books on the Whistonian controversy; Olivia was an "Amazon sitting upon a bank of flowers, dressed in a green joseph, richly laced with gold, and a whip in her hand; Sophia, a shepherdess; Moses, dressed out with a hat and white feather"; while the Squire "insisted on being put in as one of the family in the character of Alexander the Great, at Olivia's feet." Austin Dobson says that the 'Vicar of Wakefield' "remains and will continue to be one of the first of our English classics."

Speed The Plough, by Thomas Mor-

ton. To this comedy, first produced in 1796, we owe one of our best-known characters,—the redoubtable Mrs. Grundy. Here as elsewhere she is invisible; and it is what she may say, not what she does say, that Dame Ashfield fears. Farmer Ashfield has brought up from infancy a young man named Henry, whose parentage is unknown. Sir Philip Blandford, Ashfield's landlord, is about to return after many years' absence, to marry his daughter Emma to Bob Handy, who "can do everything but earn his bread." Sir Abel, Bob's father, is to pay all Blandford's debts. In a plowing-match, Henry wins the prize, and Emma bestows the medal. It is a case of love at first sight. Sir Philip hates Henry, and orders Ashfield to turn him from his doors, but he refuses. Sir Philip is about to force Ashfield to discharge a debt, when a man named Morrington gives Henry the note of Sir Philip for more than the amount. Henry destroys it, when Sir Philip declares that Morrington, whom he has never seen, has by encouraging Sir Philip's vices when young, possessed himself of enough notes to more than exhaust Sir Philip's fortune. Sir Philip confides his secret to Bob. He was to marry a young girl, when he found her about to elope with his brother Charles. He killed Charles, and

hid the knife and a bloody cloth in a part of the castle which he has never visited since. Sir Abel, in experimenting with a substitute for gun-powder, sets the castle on fire. Henry saves Emma from the flames; and breaking into the secret room, brings forth the knife and cloth. Morrington appears, and proves to be Sir Philip's brother and Henry's father. To atone for the wrong done his brother, he had gathered all the notes which his brother had given to usurers, and now gives them to him. Bob marries Susan, Ashfield's daughter, whom he was about to desert for Emma; and the latter is married to Henry.

Two Years Before the Mast, by Richard Henry Dana. This personal narrative of a sailor's life is probably the most truthful and accurate work of its character ever written. Although originally published in 1840, the production of a youth just out of college, it still holds its charm and its popularity in the face of all rivals and successors. The author, upon graduating from Harvard College in the year 1837, at the age of twenty-two, was forced to suspend his studies on account of an affection of his eyes. Having a strong passion for the sea, he shipped "before the mast" upon the brig *Pilgrim* for a voyage around Cape Horn on a trading trip for hides to California. After rounding the Horn the *Pilgrim* touched at Juan Fernandez; the next land sighted being California, then inhabited only by Indians and a few Spaniards. She visited Monterey, Santa Barbara, San Pedro, and finally San Diego, the depot of the business. Here Dana remained several months ashore, handling and curing hides. He did not return home in the *Pilgrim*, but upon the arrival of the ship *Alert*, consigned by the same owners, he procured an exchange to her. The voyage home in this vessel is graphically described. While aboard of her Dana touched at San Francisco, where, except the Presidio, there then existed one wooden shanty only. This was afterwards rebuilt as a one-story adobe house; and long remained as the oldest building in the now great city.

The book contains a straightforward and manly account of the life of a foremast hand at that date; and it gives in detail the adventures, hardships, and too

often brutalities, which accompany a seaman's life. Mr. Dana sets forth from his own personal experience the thoughts, feelings, enjoyments, and sufferings, as well as the real life and character, of the common seaman. In reading it one finds more than the ordinary record of a sea voyage; for there runs through the simple and lucid narrative an element of beauty and power which gives it the charm of romance. The book was immediately successful, passed through many editions, was adopted by the British Board of Admiralty for distribution to the navy, and was translated into many Continental languages. In 1869 the author added a supplementary chapter giving an account of a second visit to California, and the subsequent history of many of the persons and vessels mentioned in the original work. William Cullen Bryant, who procured the first publication of the book, recommended it to the publishers as "equal to Robinson Crusoe"; and the event has justified his forecast, with the additional merit that the story is absolutely real and truthful.

Till Eulenspiegel. The origin of this book of the adventures of Till Eulenspiegel is doubtful. It is supposed that these stories were collected and first published in Low Dutch, in the year 1483. The hero of them, whose first name was Till or Thyl, was a traveling buffoon, who, besides presenting farces and the like, was a practical joker. The name of Eulenspiegel probably comes from a picture or coat of arms which he left after perpetrating a joke, which consisted of an owl (*Eule*) and a mirror (*Spiegel*), and which is to-day shown, on what is said to be his gravestone, in Lüneburg.

The motive of many of the jokes is the literal interpretation by Till of what he is told to do; something after the style of Handy Andy, except that Till's misinterpretations are not the result of simplicity. Many of them are very filthy, while others would to-day be considered crimes and not jokes. It is difficult to understand how this book could have had a popularity which has caused it to be translated into many languages. It is to-day only appreciated as a curious picture of the tastes and customs of its time. It differs from like books of southern Europe in that none of the stories are founded on amorous intrigues.

Valentine Vox, The Ventriloquist, by Henry Cockton. This novel has enjoyed popularity since the time of its publication. Its hero, Valentine Vox, a young English gentleman living at home with his mother, a rich widow, is struck with admiration of the ventriloquism of an itinerant juggler and magician who visits his native place. To his delight, he finds that he himself possesses the ventriloquial power; and by a diligent course of training he perfects himself in it. On a trip to London Valentine visits the House of Commons, the opera, Gravesend, the British Museum, Guildhall, a masquerade at Vauxhall, the "Zoo," the Ascot races, etc.; and wherever he goes he indulges his propensity for practical joking to the fullest extent. One adventure follows another with breathless rapidity. With the whole is inwoven a love story, not of a very profound nature. There is no plot; and the incidents are a harum-scarum collection of disjointed happenings, while the book has little literary merit. But the roistering and uproarious fun that fills the thick volume makes it a welcome companion to most young people "from sixteen to sixty."

Typee and Omoo, by Herman Melville.

The first-named work, 'Typee,' a famous book, the forerunner of all South-Sea romances, the most charming of all, and the source of many new words in our vocabulary, like *taboo*, is a narrative of the author's enforced sojourn, in the summer of 1842, among the cannibal Typees on one of the Marquesas Islands. It appeared simultaneously in New York and London, and won everywhere the highest praise. With Toby, another young sailor, Melville deserted from the steamship Dolly, in Nukahewa Bay, intending to seek asylum with the friendly Happers; but they missed their way and arrived in Typee Valley. They were well received there, however, were given abundant food (eaten under some apprehensions that they were being *fattened*), and except that their attempts to depart were frowned on, they had no cause to complain. After about a month Toby became separated from his comrade, and was taken off the island in a passing ship. For four months Melville lived an indolent, luxurious life in a sort of terrestrial paradise, with nothing to do, plenty to eat, waited on by a body

servant Kory-Kory, petted by a score of beauteous dusky damsels, and especially adored by the incomparable Fayaway. But discontent lurked in his bosom; and at length, to the sorrow and even against the will of his hosts,—poor Fayaway was quite inconsolable,—he contrived to make his escape on a Sydney whaler which was short of men.

'Omoo' (The Rover) continues our author's adventures, changing the scene to Tahiti, whither the steamer Julia proceeded. While in Papeete harbor Melville and a new friend, Dr. "Long Ghost," joined some malcontents among the crew, who had a grievance against the captain, and were put ashore. Wilson, the high-handed English consul, ordered them into the "calabozo," where, with not too much to eat, they stayed several weeks under the benevolent custody of Captain Bob, an old native. They were finally helped away to Imeeo, a neighboring island, by two planters who wished to engage them as farm hands. Digging in the ground with primitive hoes proved not to their tastes, however; and they soon departed for Taloo, where they were hospitably treated by "Deacon" Jeremiah Po-Po, a native convert. They attended church, participated in a feast, visited a royal palace under care of a pretty little maid of honor, caught a glimpse of Queen Pomaree, and otherwise enjoyed themselves, until, a Vineyard whaler appearing, Melville bade farewell to Dr. "Long Ghost," and sailed away. In these two books the author has succeeded in his stated purpose of conveying some idea of novel scenes that frequently occur among whaling crews in the South Pacific, and in giving a familiar account of the condition of the converted Polynesians.

Wives and Daughters, by Mrs. Gaskell. (1865.) This is a delightful story of country life in England. It follows Molly Gibson through all the various experiences of her girlhood, beginning with her life as a child alone with her father, the doctor, in the village; describing her visits and friendships in the neighborhood, and finally, after her father has married again, her new life with the second Mrs. Gibson and her daughter Cynthia. The characters are unusually interesting and well drawn, with humor and sympathetic

derstanding. There is the old Squire of the town, with his two sons: Osborne, the pride of his heart, who has married secretly beneath his social standing in life; and Roger, a fine, sturdy fellow, who bears the burdens of the family, and upon whom every one relies. There is the great family at the Towers, the members of which patronize the villagers, and furnish them with food for speculation and gossip; and then, besides the doctor and his family, there is Miss Browning, Miss Phœbe, and the other funny old ladies of the town. Mrs. Gibson's character is wonderfully depicted. She is one of those delicate, yielding women, with an iron will carefully concealed; and she is diplomatic enough to feign a sweetness of disposition she does not possess. She has little heart or sense of duty; and her child Cynthia, though fascinating and brilliant, is the sort of girl one would expect from careless bringing up and continued neglect. Molly's untiring patience towards Mrs. Gibson, and her generous devotion to Cynthia, even at the expense of her own happiness, endear her to every one; and though Mrs. Gaskell died before the completion of the story, we are told that she intended Roger to marry Molly. As Molly has long loved him, we may suppose that her troubles at length end happily.

Sir Charles Grandison, Samuel Richardson's third and last novel, was published in 1754, when the author was sixty-five years of age. In it he essayed to draw the portrait of what he conceived to be an ideal gentleman of the period,—the eighteenth century. The result was that he presented the world, not at all with the admirable figure he had intended, but with an insufferable prig surrounded by a bevy of worshiping ladies. The novel, both in character-drawing and story-interest, is much below his earlier work. 'Sir Charles Grandison' shows his genius in its decline, after the brilliant earlier successes. The plot is neither intricate nor interesting. It centres in the very proper wooing of Harriet Byron by the hero; who wins her, as the reader has no doubt he will, and who in the course of his wooing exhibits towards her and her sex an unexampled chivalry which strikes one as unnatural. Grandison has everything in his favor,—money, birth,

good looks, high principle, and universal success; and one cannot help wishing this impossible paragon to come down off his high horse, and be natural, even at the expense of being naughty. The novelist overreached himself in this fiction, which added nothing to the fame of the creator of 'Pamela' and 'Clarissa.' Richardson had sympathy for and insight into the heart feminine, but for the most part failed egregiously with men,—though Lovelace in 'Clarissa Harlowe' is an exception. Like all his novels, 'Sir Charles Grandison' is written in epistolary form.

Undine, by De La Motte Fouqué. (1814.) This is a fanciful German tale, well known for its beauty of conception and expression. Sir Huldbrand of Ringstetten is obliged to explore an enchanted forest to win fair Bertalda's glove. At the end of a day full of mysterious adventures in the forest, he rides out upon a lonely promontory of land, where an old fisherman and his wife give him shelter. Years before they had lost their own child by the lake, and afterwards a beautiful little girl had come to them: it was the water-spirit Undine. She is now eighteen years old; and when she sees the handsome knight she falls in love with him, and causes the elements to detain him many days at their cottage. The storms send a priest to land, and he marries Undine and Sir Huldbrand. Undine had been a lovely but irresponsible creature to the day of her wedding, but after her marriage she becomes possessed of a soul through their mutual love. The waters having subsided, Sir Huldbrand carries his bride back to the city, where Bertalda and Undine become warm friends. The water-spirit Kühleborn warns Undine against Bertalda; but when it is discovered that Bertalda is the fisherman's daughter, Undine pities her, and takes her home to the castle at Ringstetten. There Bertalda wins Huldbrand's heart from Undine, and she is very unhappy. Undine tries to save her husband and Bertalda, but the water-spirits become enraged against him; and when they are all in a boat sailing to Vienna, Undine vanishes under the water. On the night that Huldbrand marries Bertalda, Undine arises from the fountain in the court, sweeps into his room, and fulfills the laws of her destiny by a

fond embrace that takes his life; and he dies in her arms. A little spring ripples beside the grave of the knight; and in the village the people believe it is poor Undine, who loved too faithfully and suffered so much. 'Undine' is considered the author's masterpiece.

History of the United Netherlands, by John Lothrop Motley. This work was published in four volumes in London in 1860, in New York in 1868. It covers the period from the death of William the Silent to the year 1609; and like 'The Rise of the Dutch Republic,' to which it is immediately sequent, it has become one of the classics of English historical narrative. There are later works on the same epoch that have changed received opinion on some minor points of character and event, but Mr. Motley, in his volumes of Dutch history, has no rival in his power of reviving the age and its heroes for the reader, in his scholarly analysis of remote causes, and in his clear and convincing style.

Under the Yoke ('Pod Igoto'), by Ivan Vazoff, is the best-known piece of literature Bulgaria has produced. It was written during the author's unmerited exile in Russia; and the sensation it created brought about his recall to Bulgaria. As a record of one of the series of revolutions that completed the nation's release, in 1878, from the Turkish yoke, it will always be dear to his countrymen. As a tale of love and war in equal parts, embroidered upon the sombre background of the central Balkan, it passes the limits of local interest, appealing to all lovers of liberty. Humorous passages and delicate touches abound. Vazoff is not only a natural story-teller, but a poet of a high order. Like Chaucer and Ronsard, he found his native tongue in a state of transition and fermentation, that, on the whole, rendered the opportunities greater than the drawbacks. He was first in a rich field; and in this novel the embarrassment of material is evident from the beginning. In an early chapter the celebration of a domestic event has brought together the descendants and connections of the conservative, morose, and unpopular Diamandieff. He has an irrepressible married daughter, whose sallies keep her husband in subjection and her guests in fits of laughter. Then

there is Diamancho Grigoroff, the story-teller, with his look of intense cunning, whose rambling narratives and flagrant exaggerations command the utmost attention. Monastic restrictions are more honored in the breach than in the observance, for nuns of the Greek Church are not wanting to the feast. There are young men dressed in the fashions of Paris and belonging to the *jeunesse dorée* of Bulgaria. Lalka, the host's pretty daughter, pale with grief at the arrest of a young physician of revolutionary tendencies, and Rada, a beautiful orphan in black, to whom no one pays the slightest attention as she moves about with the after-dinner coffee, but who is the heroine of the story, complete the charm of a scene in which the characters are pointed out somewhat after the orderly methods of the prologue. Taciturnity is not a national trait, and the characters have plenty to say, but say it with more or less reserve according to their proclivities; one or two of them, ripe for a revolt against Turkish authority, hardly daring to commit themselves. The outrages attributed to the Turks, although grewsome reading, furnish a perfect parallel to those still inflicted upon Armenians. The book would therefore be useful to a student of the Armenian question.

Victorian Poets, The, by Edmund Clarence Stedman. (1876.) A book of literary and biographical criticism, and, at the same time, a historical survey of the course of British poetry for forty years (1835-75), showing the authors and works best worth attention, and the development through them of the principles and various ideals of poetic art as now understood and followed. It forms a guide-book to 150 authors, their lives, their productions, their ideas and sympathies, and their poetic methods. The author had contemplated a survey of American poetry, with a critical consideration of its problems, difficulties, failures, and successes; and to prepare himself for this, and make sure to himself correct ideas of the aim and province of the art of poetry, that he might more certainly use wisdom and justice in studying the American field, he undertook first the thorough critical examination of the English field, of which the present volume was the result. The book, therefore, may be viewed as the

earlier half of a large work, of which 'The Poets of America,' published in 1885, is the later half; and this conception by Mr. Stedman of the unity in historical development of English and American culture attests, as the entire execution of his task everywhere does, the clearness and breadth of his insight, and the value of his guidance to the student of poetry. The distinction, in fact, of Mr. Stedman, shown in all his work, and marking a stage in the larger progress of American culture, is his rank as a scholar and thinker in literature, broadly conscious of all high ideals, and thereby superior to the provincial narrowness of uninstructed Americanism. He thus has no theory of poetry, no school, to uphold; but favors a generous eclecticism or universalism in art, and extends sympathetic appreciation to whatever is excellent of its kind.

Two Chiefs of Dunboy, The, by James Anthony Froude. (1889.) This is the only novel written by Froude, whose book on 'The English in Ireland in the Eighteenth Century' had already established him as an authority on Irish matters.

The scene of the story opens on the banks of the Loire, near Nantes, France; where one Blake, a ship-owner and Irish exile, fits out a vessel as a pirate to prey upon British shipping, and persuades Morty Sullivan, one of the chiefs of Dunboy and an Irish exile, to take the command. The chief action of the plot takes place at or near the village of Castleton in Bantry Bay, Ireland; where Colonel Goring, the other chief of Dunboy, an Englishman, has established a Protestant settlement for the purpose of working the copper mines, establishing a fishery, and protecting the coast from smugglers. The time is the middle of the eighteenth century. Goring is a magistrate, and is feared and hated by the Irish peasantry. He is fearless in the discharge of what he believes to be his duty, in which he receives but slight support from the government. He is eventually killed treacherously by Morty Sullivan and some accomplices. Sullivan, who has visited Ireland for the purpose of estimating the chances of success in case the French should land troops, is killed in an attempt to escape from the government forces. The story gives opportunity for the relation of many thrilling adventures, such

as the chase of the privateer by a British frigate, the drilling of Irish rebels by moonlight, and the prevention by the coast-guard of the landing of ammunition. The questions of the relation of landlord and tenant, of church, education, industries, and government, are discussed with great lucidity, and the national characteristics of the Irish are shown: their love of that which has existed for centuries, their opposition to improvements, and their instability and lack of cohesion. That incomprehensible machine, the government, is shown in a part of the story of which Dublin is the scene; and there is a description of a riot which is suppressed by the dragoons.

The book carries that interest which is always felt in a well-told historical story, and the descriptions of Irish scenery are vivid.

Utopia, by Sir Thomas More. This book, which was written in Latin in 1615, is the source from which have been taken many of the socialistic ideas which are to-day interesting modern thinkers. At the time it was written, the author, fearing to acknowledge these ideas as his own, attributed them to a mythical person, Raphael Hythloday, lately returned from America, whither he had gone with Amerigo Vespucci.

In describing a country which he had visited, called Utopia (meaning in Greek "no place"), he calls attention to abuses then prevalent in England; among them the punishment of death for theft, high rent of land, the number of idle retainers, the decay of husbandry, the costliness of the necessities of life, and the licentiousness and greed of the rich, who, by monopolies, control the markets.

In 'Utopia' the government is representative. The life is communism. No man is allowed to be idle; but labor is abridged, and the hours of toil are as brief as is consistent with the general welfare. All are well educated, and take interest in the study of good literature. Such a lessening of labor is gained by a community of all things, that none are in need, and there is no desire to amass more than each man can use. Gold and silver are only used for vessels of baser use, and for the fetters of bondmen. Happiness is regarded as the highest good; but that of the body politic is above that of the individual. Law-breakers are made bondmen.

There are few laws; for it is not just that men should be bound by laws more numerous than can be read, or more complex than may be readily understood. War is abhorred; it being most just when employed to take vacant land from people who keep others from possession of it. There are many religions but no images. They thank God for all their blessings, and especially for placing them in that state and religion which seemeth best; but they pray, if there be any better state or religion, God will reveal it unto them.

Many reforms which More suggested are no longer considered Utopian; among them, entire freedom in matters of religion, in support of which he lost his life.

Weir of Hermiston, an unfinished romance by Robert Louis Stevenson, the last novel he wrote, was published in 1896. A fragment, it gave promise of being his best work. An appended editorial note by Sidney Colvin tells how the plot was to be carried out. Nine chapters only had been written, the last on the very day of Stevenson's death. The whole action passes in Edinburgh and the lowlands of Scotland; the time is the early nineteenth century. Weir is a Lord Justice Clerk, a stern, silent, masterful man, noteworthy for his implacable dealings with criminals; his wife is a soft, timid, pious creature, whose death is told in the first chapter. Their son Archie is of a bookish turn, high-spirited, sensitive, idealistic, growing up with little attention from his father. But gradually Weir comes to care for his son, who is so revolted by the father's relish of his function in hanging a malefactor, that he cries out against the execution while it is taking place. This incenses the judge, who sends him to his moorland country estate of Hermiston to learn to be a laird. There he falls in with Kirstie Elliot and wins her love, and is tended by her aunt Kirstie, a dependent of the Hermiston house, who cares for Archie (as she did for his mother) with almost maternal affection. A visit from Frank Innes—an Edinburgh schoolmate of Archie's, and a shallow, vain, but handsome fellow—makes trouble; for he maligns Archie to the country folk, and seeks to win the younger Kirstie away from him. Kirstie the elder has

an interview with Archie, in which she brings him to a sense of his wrong in making love to a girl out of his station, and he has a stormy meeting with his sweetheart—at which point the novel breaks off, all the elements for a tragedy having been introduced. The plot as planned by Stevenson involved the betrayal of the young Kirstie by Innes, although she is faithful in heart to Archie, who kills his rival and is condemned to death by his own father, the judge. Kirstie's brothers, known as the "Four Black Brothers," seek to take vengeance on Archie as the betrayer of their sister; but on learning the true state of the case, they rescue him from prison, and the lovers flee together to America. Here was splendid material for dramatic handling, and Stevenson would have made the most of it. The novel is written in the finest vein of romance; and the drawing of such characters as the judge—whose historic prototype is Lord Braxfield—and Kirstie the elder, is unsurpassed in his fiction. The Scotch coloring is perfect.

A Simple Story, by Mrs. Inchbald. 'A Simple Story' was written, as the preface to the first edition tells us, under the impulse of necessity in 1791. It is divided into two parts, and relates the love affairs of a mother and her daughter. In the first part, Miss Milner is left by her father under the guardianship of Mr. Dorriforth, a Catholic priest. To his displeasure, she leads a life of great gayety, surrounded by numerous suitors, among whom is prominent one Sir Frederick Lawnley. At the instigation of another priest, Sandford, who is irritated by Miss Milner's lack of stable virtue, Dorriforth removes with his ward to the country. There he urges her to declare her true feelings toward Lawnley. In the presence of Sanford she denies all interest in the young man; but the next day, on hearing that Dorriforth had, in a moment of anger, struck Lawnley for presuming to pursue her, and had thus exposed himself to the necessity of a duel, she decides that her profession of indifference was false. Still she refuses absolutely to continue her acquaintance with Lawnley. To Miss Woodley, her friend, she furnishes a key to her contradictions by declaring that she really loves Dorriforth. Miss Woodley, shocked at such a passion for

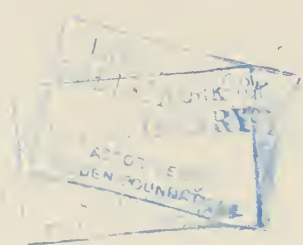
THE PRISSE PAPYRUS.

Facsimile of page XVI. of this celebrated Hieratic document;
containing section 38, on

"The Advantage of Obedience"
of

THE INSTRUCTION OF PTAHHETEP.

Handwritten text in a cursive script, likely a form of shorthand or a specific dialect. The text is arranged in approximately 12 horizontal lines across the page. The script is dense and stylized, with many characters appearing to be variations of a few basic forms, possibly representing a phonetic shorthand system. The ink is dark and the paper is aged and slightly discolored.



a priest, insists on her departure to visit some friends. During this visit, Dorriforth becomes Lord Elmwood, and obtains dispensation from his priestly vows. On hearing, through Miss Woodley, of the true state of his ward's feelings, he declares himself her lover; but her frivolity and disregard of his wishes make him break the engagement. Her sorrow at his departure for Italy, however, is so great that Sandford, convinced of their mutual love, marries them, and dismisses the carriage which was to take him away.

During the interval between the first and second parts of the story, Lady Elmwood, led astray by Sir Frederick, has been banished with her daughter from her husband's presence, and his nephew Rushbrook is adopted as his heir. At the death of his wife, Elmwood consents that his daughter Matilda and the faithful Woodley may live in his country house, provided that he never see his daughter or hear her name. Rushbrook falls in love with Matilda, and almost incurs his uncle's extreme displeasure by his hesitation to confess the object of his love. At last Matilda meets her father quite by accident on the stairs, and is banished to a farm near by. Here she is consoled by frequent visits from Sandford, who intercedes with her father for her as far as he dares. At length Lord Margrave, a neighboring peer, attracted by her beauty, carries her to his house by force. News is brought to Lord Elmwood, who pursues, rescues, and restores his daughter to her rightful position. Out of gratitude for his compassion when she was unfortunate, she accepts Rushbrook's love with the happiest results.

The characters are inconsistent and unreal, swayed entirely by passion and sensibility, of which the story is full; they are cruel or kind, they weep, faint, curse, without any apparent motive. At the end, the author declares that the object of the tale is to show the value of "a proper education."

Vathek, The History of the Caliph, by William Beckford. (1786.) This imaginative and gorgeous story first appeared in French. "Vathek bears such marks of originality," says Lord Byron, "that those who have visited the East will have some difficulty in believing

it to be more than a translation." Vathek, ninth Caliph of the race of the Abassides, is the son of Motassem, and the grandson of Haroun al Raschid. Though a Prince Charming, he is yet a capricious ruler, indulging his desires in the most extravagant manner and falling into illness when his will is crossed. His troubles begin when he meets a Giaour, who obtains a strange influence over him; and after leading him into shocking enormities, induces him to abjure Mohammedanism and call upon the Prince of the powers of the air. In this course Vathek is encouraged by the queen-mother, Carathis, whose incantations produce the most appalling results. He sets out to meet the Giaour, to obtain from him the treasures of the pre-Adamite Sultans, with other much-desired gifts. But on his way he meets and falls in love with the beautiful young Nouronihar, and spends many days in wooing her. At last, with the maiden, he proceeds upon the journey, and enters the awful Hall of Eblis, filled with ineffable glories. Here he receives indeed all that is promised him, but deprived of any wish to possess it or capacity to enjoy it; and learns that his self-seeking and heartless service of his own appetites has drawn upon him the punishment of eternal torment and remorse; a doom which includes the loss of "the most precious of the gifts of heaven,—Hope."

Life of Laurence Oliphant, and of Alice Oliphant his Wife, The, by Margaret O. W. Oliphant (1891), one of the most fascinating and satisfactory biographies in the English language, has made luminous and intelligible a character that might be readily misunderstood or misinterpreted. Laurence Oliphant, a thorough product of his century, combined its most diverse forces: its scientific spirit and its mysticism, its brilliant and thoughtful wordliness, and its passionate idealism. In him the mystical at last predominated, and wrapped him as in a cloud from the comprehension of his fellows. His biographer has traced this spiritual development side by side with the events of his outward life,—a life of unusual picturesqueness and depth of color. His travels in Russia, in America and Canada, in China, in the Crimea, and in the Holy Land, form a striking background to that other

journey towards "lands very far off," from which he never rested. His spiritual pilgrimage and its unearthly goal gave reason and coherence to his life. Many of his letters are collected in this biography, throwing additional light upon a nature made for the intimacies of affection, for the revelations of friendship.

Nemesis of Faith, The, by James Anthony Froude. A small book published in 1849, but purporting to review the experience at Oxford in 1843 of a student of that time, in whose mind doubts arose which led him to give up the ministry of religion in the Church of England. It in fact reflects Mr. Froude's own experience, so far as relates to the departure of the hero of the story from orthodoxy of belief, and his relinquishment of the clerical profession. The thread of story in the book is only just enough to enable Mr. Froude to make an imaginary character speak for him; first in a series of letters, and then in an essay entitled 'Confessions of a Sceptic.' The free-thinking is that of a mind wishful to live by the ideal truths of the Bible and the spirit of Christ; but unable to believe the book any more divine than Plato or the Koran, or Christ any other than a human teacher and example. Both Romanist and English Church teachings are keenly criticized, with special reference to John Henry Newman; who was at first a singularly eloquent preacher in the university pulpit, and later a convert to Romanism. "That voice so keen, so preternaturally sweet, whose every whisper used to thrill through crowded churches, when every breath was held to hear; that calm, gray eye; those features, so stern and yet so gentle,"—these words picture Newman as he preached at St. Mary's, the principal university pulpit.

Mr. Froude makes his story show how its hero, having been taught a faith which he could not abide in, lost all faith, and was carried into a situation in which moral restraint gave way; and a most melancholy tragedy was the end. But as a matter of fact, Mr. Froude became a Humanist or Broad Church literary man, married a Roman Catholic lady, had a brilliant career, and lived to see Oxford become largely Broad Church.

Science of Thought, The, by F. Max Müller. (1887.) This is a work which may be read as the intellectual or philosophical autobiography of the great scholar, wise thinker, and delightful writer, whose name it bears. The author says that he has written it for himself and a few near friends; that some of the views which he presents date from the days when he heard lectures at Leipzig and Berlin, and discussed Veda and Vedanta with Schopenhauer, and Eckhart and Tauler with Bunsen; and that he has worked up the accumulated materials of more than thirty years. The views put forth, he says, are the result of a long life devoted to solitary reflection and to the study of the foremost thinkers of all nations. They consist in theories formed by the combined sciences of language and thought; or, he says, in the one theory that reason, intellect, understanding, mind, are only different aspects of language. The book sets forth the lessons of a science of thought founded upon the science of language. It deals with thought as only one of the three sides of human nature, the other two being the ethical and the æsthetical. In completing the work, the author sets down a list of the honors which had been conferred upon him, and another of his principal publications; assuming apparently, in 1887, that he might not bring out another book. He intimated, nevertheless, a desire to make another, on 'The Science of Mythology.'

Florence: ITS HISTORY—THE MEDICI—

THE HUMANISTS—LETTERS—ARTS,
by Charles Yriarte. (New edition 1897.)

This is a sympathetic and admirable monograph on Florence in her palmy days, when all the cities of Italy did homage to her, and she was "the focus, the school, and the laboratory of human genius." Its object the author states to be, to give a general idea of the part which Florence has played in the intellectual history of modern times; its novel feature being the chapter on 'Illustrious Florentines.' The work professes to present, not Florence in her entirety, but merely her essence. Yet no one can rise from a perusal of its well-written and comprehensive pages without feeling new admiration for the City of Flowers; while on the memory of those who have strayed within her borders the history

will lay an almost magical touch. The introduction contains general considerations and a sketch of the plan of the work; then follow chapters on 'History,' 'The Medici,' 'The Renaissance,' 'Illustrious Florentines,' 'Etruscan Art,' 'Christian Art,' 'Architecture,' 'Sculpture,' 'Painting.' This work and the author's 'Venice' may be regarded as companion books.

People of the United States, A HISTORY OF THE, by John Bach McMaster. An important work in six volumes: Vol. i., 1883; Vol. ii., 1885; Vol. iii., 1892; Vol. iv., 1895. It is, as the title declares, a history of the people. It describes the dress, amusements, customs, and literary canons, of every period of United States history, from the close of the Revolution to the Civil War. Politics and institutions are considered only as they affected the daily life of the people. The great developments in industrial affairs, the changes in manners and morals, the rise and progress of mechanical inventions, the gradual growth of a more humane spirit, especially in the treatment of criminals and of the insane, are all treated at length. It is a social history: it aims to give a picture of the life of the American people as it would seem to an intelligent traveler at the time, and to trace the growth of the influences which built up out of the narrow fringe of coast settlements the great nation of the Civil War.

The book is always entertaining, and is a perfect mine of interesting facts collected in no other history; but the author shows too much love of antithesis, and no doubt will reconsider some of his conclusions.

The Winning of the West, by Theodore Roosevelt. Four volumes, each complete in itself, and together constituting a study of early American developments; to be placed by the side of Parkman's 'France and England in North America.' It treats what may be called the sequel to the Revolution; a period of American advance, the interest and significance of which are very little understood. Washington himself prophesied, and almost planned, the future of the great region beyond the Ohio. When, at the close of the war, there was no money to pay the army on its disbandment, he advised his soldiers to have an eye to the lands beyond the

Ohio, which would belong not to any one State but to the Union; and to look to grants of land for their pay. Out of this came the New England scheme for settlement on the other side of the Ohio. The promoters of this scheme secured the passage of the Ordinance of 1787, which made the Ohio the dividing line between lands in which slaves might be held to labor, and those in which there should be no slavery, and which broadly planned for the education of all children on a basis of equality and free schools. To an extent without parallel these actions of a moment fixed future destiny. How the course of events from 1769 brought about those actions, and the progress forward for twenty years from that moment, is the subject of Mr. Roosevelt's carefully planned and admirably executed volumes. The mass of original material to which Mr. Roosevelt has had access, casts a flood of new light upon the field over which he has gone, with the result that much of the early history has had to be entirely rewritten. It is in many ways a fascinating narrative, and in every way a most instructive history.

Wide, Wide World, The, by "Elizabeth Wetherell" (Susan Warner: 1851). It is a study of girl life, which reached a sale of over 300,000 copies. The life of the heroine, Ellen Montgomery, is followed from early childhood to her marriage, with a fullness of particulars which leaves nothing to the reader's imagination. Her parents going to Europe, she is placed in the care of Miss Fortune Emerson, a sharp-tempered relative of her father's. Amid the sordid surroundings of her new home, her childish nature would have been entirely dwarfed and blighted had it not been for the good offices of Alice Humphreys, a sweet and lovable girl, who with wise and tender patience develops the germs of Ellen's really excellent character.

At length both Mrs. Montgomery and Alice Humphreys die; and after some years, Ellen comes to take up a daughter's duties in the home of her kind friend. The scenes and episodes are those of a homely every-day existence, which is described with a close fidelity to detail. Ellen's spiritual life is minutely unfolded, and the book was long regarded as one of those which are

"good for the young." The criticism of a later generation, however, pronounces it mawkish in sentiment and unreal in conduct. It stands among the fading fancies of an earlier and less exacting literary taste.

Lady of the Aroostook, The, a novel of the present day, by W. D. Howells, was published in 1879. In its heroine, Lydia Blood, is drawn the portrait of a lady of nature's own making. She is a New England school-teacher, young, beautiful, and fragile. For the benefit of the sea voyage she leaves her grandparents on a remote New England farm, to visit an aunt and an uncle in Venice. Two of her fellow-passengers on the Aroostook are a Mr. Dunham and a Mr. Staniford, young gentlemen not at first attracted by a girl who says "I want to know." Before the voyage is over, however, Mr. Staniford falls in love with Lydia, whose high-bred nature cannot be concealed by her village rusticity. In Venice, among fashionable sophisticated people, she shows in little nameless ways that she is a lady in the true sense. The book closes with her marriage to Staniford.

'The Lady of the Aroostook' is in Howells's earlier manner, its genial realism imparting to it an atmosphere of delicate comedy.

Unclassed, The, by George Gissing, published in 1896, is a study of the lower London life, written with moderation and sincere sympathy with the sinful and the poor. There is no shirking of unpleasant details, but the author does not throw any glamour over the lowest life of the streets. It is rather a study of conditions than of character, although the personages of the story are distinctly drawn. In the dénouement it appears that the "unfortunates" may climb back to a decent life if social conditions favor.

Temple House, the third and last novel of Elizabeth Barstow Stoddard, was published in 1867. The scene is laid in a forgotten, decaying seaport town of New England. The plot follows the fortunes of one family, the inmates of Temple House—a homestead of dignity in the prosperous days of the town, but now tarnished and forlorn. It shelters Argus Gates, a retired sea-captain, a lover of solitude; his sister-in-law Rox-

alana, an ineffective, dreamy, silence-loving soul; and her child, Tempe, an elf of a girl who marries John Drake, a neighbor, almost before she is out of short dresses. He dies soon after, the young widow going back to Temple House. By a shipwreck another unusual character, Sebastian Ford, is added to the Temple House circle. The Spanish blood in his veins tinges his least act with romance. He proves his devotion to his rescuer, Argus Gates, by defending the honor of the woman he loves, Virginia Brande, the daughter of a wealthy neighbor. The book closes upon the happiness of Virginia and Argus, a kind of subdued happiness in accordance with the autumnal atmosphere of the story. The slumberous haze lifts only to reveal two or three spirited scenes connected with Virginia's love-story.

Lord Ormont and his Aminta, by George Meredith. (1894.) In this novel the author's enigmatical laughter sounds louder than usual; possessing at the same time a quality which leaves the reader in doubt whether the mirth is at his expense, or at the expense of the characters.

Lord Ormont, a distinguished general, is the object of the hero-worship of two children: Aminta Farrell, called "Brownny," and Matey Weyburn. When Aminta is become a young lady, she marries Ormont, no longer a hero, but a mere civilian dismissed from his country's service, and soured by public neglect. To show the world how he despises its opinion, he refuses openly to acknowledge his marriage to Aminta. She, of course, is the chief sufferer from this perversity of humor. Weyburn meantime becomes Lord Ormont's secretary, falls in love with his old playmate, and does not conceal his love. The ensuing scandal is less tragic than humorous. Matey and Brownny betake themselves to the Continent; and contrary to all precepts of morality and decency, "live happily ever afterwards." The novel is at once sprightly and judiciously sober. It is remarkable for one or two magnificent scenes, scarcely surpassed in the whole range of fiction. Nothing could be more beautiful and effective as a study of sky and sea, of light and air and out-door glory, than the scene where Aminta and Weyburn swim in the ocean together, creatures for the

time being of nature, of love, and of joy.

Taras Bulba, by Nikolai F. Gogol. (1839.) This is a grewsome story of Cossack life in the fifteenth century. Ostap and Andrii, the sons of Taras Bulba, a Cossack leader, return from school; and he takes them at once to the Setch (a large Cossack village) to present them to his brothers in arms. There they drink, carouse, and quarrel, until a new ataman is elected and an expedition is sent against Kief. Andrii is taken into the city by the maid of the Voivod's beautiful daughter, his sweetheart in student days. The city is given over to famine; he feeds his love, and for the sake of her beauty turns traitor and joins her party. The Voivod goes out to attack the Cossacks; and Taras Bulba, in his righteous wrath, slays his son. His other son, Ostap, is captured, and he himself is wounded. On recovering, he bribes a Jew to take him in disguise to Warsaw, where he sees Ostap tortured to death. He raises an army, fights, and spares none, shouting as he burns and slays, "This is a mass for the soul of Ostap." Finally he is captured, however, thirty men falling upon him at once. He is bound to a tree; fagots are placed at the foot of it, and preparations are made to roast him. He sees that his Cossacks are lured into a trap, and shouts a warning; they fly over the precipice on their horses, and plunge into the river, across which they swim and escape. Taras perishes, but his Cossacks live—to talk of their lost leader.

Life on the Lagoons, by Horatio F. Brown. (1896.) Beginning where Nature began to hint at Venice, Mr. Brown describes the peculiar topography of the region: the deltaed rivers flowing into the broad lagoon; the Lidi, or sandy islands, that separate the lagoon from the Adriatic, and guard the city for seven miles inland, from attack by war-fleet or storm; and the Porti, or five channels that lead from the lagoon to the sea. When the reader knows the natural geography of Venice as if he had seen it, he may pass on and behold what man has done with the site, since the year 452, when the inhabitants of the near mainland, fleeing before Attila the Hun, the scourge of God, took refuge on the unattractive islands, amid

six miles of shoals and mud-banks and intricate winding channels. The descendants of these fugitives were the earliest Venetians, a hardy, independent race of fishermen, frugal and hard-working, little dreaming that their children's children would be merchant princes, rulers of the commercial world, or that the queen city of the Middle Ages should rise from their mud-banks. Mr. Brown gives a concise sketch of the history of Venice, from its early beginnings to the end of the Republic in 1797, when Napoleon was making his new map of Europe. These preliminaries gone through (but not to the reader's relief, for they are very interesting), he is free to play in the Venice of to-day, to see all its wonderful sights, and read its wonderful past as this is written in the ancient buildings and long-descended customs. He may behold it all, from the palace of the Doges to the painted sails of the bragozzi. The fishing boats, the gondolas, the ferries, the churches, the fisheries, the floods, the islands across the lagoon, the pictures, the palaces, the processions and regattas, and saints' days, all have their chapters in "this spirited and happy book," as Stevenson called it. All the beauty and fascination of the city, which is like no other city in the world, have been imprisoned in its pages; and the fortunate reader, though he may never have set foot in a gondola, is privileged to know and love it all.

Greek Poets, Studies in the, by J. A. Symonds. (2 vols., 1873-76.) One of the most admirable expositions ever made for English readers of the finer elements of Greek culture, the thoughts and beauties of utterance of the Greek poets, from Homer and Hesiod, through the lyrics of various types, to the drama, Æschylus, Sophocles, Euripides, and Aristophanes. Not only has Mr. Symonds a quick sense of poetic beauties in verse and expression, but he gleans with rare insight the notes of thought, of faith, of sentiment and worship, which are the indications of culture in the grand story of Greek song. In Homer, Hesiod, Pindar, and the four great dramatists, especially, the field of study is very rich.

Triumphant Democracy, by Andrew Carnegie. (1886.) This book is an "attempt to give Americans a better idea of the great work their country has

done and is still doing in the world." Mr. Carnegie says that "in population, in wealth, in annual savings, and in public credit, in freedom from debt, in agriculture, and in manufactures, America already leads the world"; and this statement he proceeds to prove by an overwhelming array of statistics. The book is a glorification of democracy; and admitting frankly the many evils and corruptions in America, asserts that in no country is the common man so free, so able to make his way. The growth of the West and its enormous food-producing capacity are treated at length. Manufactures, mining, agriculture, pauperism and crime, railways and waterways, are all considered in detail, with a wealth of statistics to support every statement. There is a tendency to make the American eagle scream a little louder than is usual nowadays; but on the whole, most Americans would agree heartily with Mr. Carnegie's pride in American institutions. Mr. Carnegie is so optimistic that he will not admit that even the horde of immigrants pouring in on us from Europe is anything but an unmixed blessing. Two chapters are devoted to literature and art, but it is evident that the material prosperity of the country is the main idea of the book.

The Turkish Spy ('L'Espion Turc'). 'Letters Written by one Mahmut, who lived Five-and-Forty Years undiscovered at Paris. Giving an Impartial Account to the Divan at Constantinople of the most Remarkable Transactions of Europe, and covering several Intrigues and Secrets of the Christian Courts (especially that of France) from the year 1637 to the year 1683. Written originally in Arabic. Translated in Italian and from thence into English, by John Paul Marana. In 3 vols. London: 1801.'

The contents of this remarkable work are quite fully described by the above lengthy inscription on the title-page. A romance, really written by Giovanni Paolo Marana, but pretending to be the confidential communications of a refugee Turk, to his friends,—this performance is an ingenious and witty comment on the political and social conduct of Christian Europe during the seventeenth century, as viewed by a pretended outsider. The writer himself

inclines to the philosophy of Descartes; he is not given to credulity, but in no case yields up his loyalty to the faith of Islam. He keeps himself in hiding from the detectives of Cardinal Richelieu in Paris from 1641 to 1682; and employs his time in writing lengthy epistles to the Sultan, to friends in Vienna, to Mahomet, a eunuch exiled in Egypt, and others. Among the personages and topics commented on are Charles II. of England, Philip II. of Spain, the Religious War in Germany, "Gustavus, King of Swedeland," and in France the course of affairs during the reign of the house of the Medici. His resources in classical lore are extensive. Alexander the Great comes under his review with sovereigns of later times. To his friend the eunuch in Egypt he writes in friendly confidence; towards the close of the long record admitting that he has loved a woman for thirty years, only at last to be deceived in her and to learn the folly of earthly love. "Let us therefore," he counsels his friend, "reserve our love for the daughters of Paradise!"

The True Relation, by Captain John Smith. This famous work was published in London, in 1608. The full title is, 'A True Relation of such occurrences and accidents of noate as has hapned in Virginia since the first planting of that Collony, which is now resident in the South part thereof, till the last returne from thence. Written by Captain Smith, Coronell of the said Collony, to a worshipfull friend of his in England.' The account was also called 'Newes from Virginia.' It relates the founding of Jamestown, from January 1st, 1607, when three ships sailed from England for Virginia, to May 20th, 1608. Dealings with the Indians, especially with "the great emperor Powhatan," occupy the greater part of the pamphlet. The style is straightforward, and the whole tone exceedingly naïve. Captain John Smith has always been one of the few picturesque figures in early colonial history, and the writers of school histories have always made the most of him; his veracity was unquestioned, until Mr. Charles Deane, in the preface to an edition of 'The True Relation,' published in 1880, pointed out that the story of the rescue of Captain Smith by Pocahontas makes its first appearance in Smith's 'General Historie,' published in 1624, and no such

romantic incident is hinted at in 'The True Relation.' Mr. Deane charges Captain Smith with having magnified his own share in the doings of the colony; and it cannot be denied that all through 'The True Relation,' Captain John Smith is the central figure. But making all reasonable allowances for self-conceit and self-glorification, there is no doubt that the settlers would have starved the first winter, if John Smith had not had his own energy and all they lacked into the bargain.

Past and Present, by Thomas Carlyle.

This treatise was published in England in April 1843; in May it was published in America, prefaced by an appealing notice to publishers, written by Ralph Waldo Emerson, to the effect that the book was printed from a manuscript copy sent by the author to his friends, and was published for the benefit of the author. Mr. Emerson somewhat optimistically hoped that this fact would "incline publishers to respect Mr. Carlyle's property in his own book."

'Past and Present' was written in seven weeks, as a respite from the harassing labor of writing 'Cromwell.' In 1842, the Camden Society had published the 'Chronicles of the Abbey of St. Edmund's Bury,' written by Joceline de Brakelonde, at the close of the twelfth century. This account of a mediæval monastery had taken Carlyle's fancy; and in 'Past and Present' he contrasted the England of his own day with the England of Joceline de Brakelonde. Englishmen of his own day he divided into three classes: the laborers, the devotees of Mammon, and the disciples of dilettanteism. Between these three classes, he said, there was no tie of human brotherhood. In the old days the noble was the man who fought for the safety of society. For the dilettantes and the Mammonites he preached the "Gospel of Work." For the uplifting of the class of laborers, for the strengthening of the tie of human brotherhood, he proposed what seemed chimerical schemes in 1843; but before his death some of his schemes had been realized. He attacked the "laissez faire" principle most fiercely; he advocated legislative interference in labor, sanitary and educational legislation, an organized emigration service, some system of profit-sharing, and the organization of labor.

In 1843, 'Past and Present' was regarded as forceful, rousing, but not practical. It had, however, a great effect on the young and enthusiastic; and is now looked on as one of the best of Carlyle's books, and as the expression of a political philosophy which, however violently expressed, was at bottom sensible and practical.

Master Beggars, The, by L. Cope

Cornford (1897), is a romance of "old heroical days" in the latter half of the sixteenth century. The title is the nickname applied to the troops of men, nobles and outlaws, who wandered through the Netherlands in rebellion against the rule of Philip II., and crying for the suppression of the Inquisition. Often engaged in heroic or chivalric deeds, the Beggars were too frequently guilty of excesses: rifled churches, burned monasteries, and tortured priests; and by no means confined their outrages to the clerical profession. The story is a vivid presentment of their reckless, vehement life, and their readiness to face danger or death for a cause, a leader, or a fair lady.

Young Brother Hilarion, dedicated to God by his noble father, in hope that his prayers may expiate the sins of his ancestors, detests monastic life. His longing for the world is intensified by meeting the beautiful Jacqueline, the young Countess of Durbuy. She is betrayed into the hands of the Beggars, who plan to extort a large ransom for her return. Hilarion joins her captors, swears allegiance to the chief, the famous Wild Cat, and resumes his proper name of Seigneur Philip d'Orchimont. He proves abundantly both his heroism and his love for his lady, in a succession of startling Dumas-like chances which culminate in a terrible catastrophe; from which, however, both Jacqueline and d'Orchimont are saved, with the necessary, if improbable, good fortune of lovers in fiction.

What Social Classes Owe to Each

Other, by William Graham Sumner. This work, published in 1883, was written by the professor of political economy in Yale University, and was intended to explode the fallacy of regarding the State as something more than the people of which it is composed. Every attempt to make the State cure a social ill, Mr. Sumner says, is an

attempt to make some people take care of others. It is not at all the function of the State to make men happy; to say that those who by their own labor and industry have acquired or augmented a fortune shall support the shiftless and negligent, is to strike at the liberty of the industrious. Evils due to the folly and wickedness of mankind bear their own bitter fruit; State interference in such cases means simply making the sober, industrious, and prudent pay the penalty which should be borne by the offender. The type and formula of most philanthropic schemes is this: A and B put their heads together to decide what C shall do for D. Poor C, the "forgotten man," has to pay for the scheme, without having any voice in the matter. "Class distinctions simply result from the different degrees of success with which men have availed themselves of the chances which were presented to them. In the prosecution of these chances, we all owe to each other good-will, mutual respect, and mutual guarantees of liberty and security. Beyond this nothing can be affirmed as a duty of one group to another in a free State."

Professor Sumner's book is a useful antidote to many of the futile and dreamy socialistic schemes now afloat. A process warranted to regenerate the world in a day always has its attractions. Professor Sumner, however, is a more thorough-going supporter of the "laissez faire" doctrine than most economists of the present day. Besides, he disregards the very dishonest means by which wealth is often attained. His defense of the capitalist class is not quite reasonable: not all capitalists, we know, are the despicable villains described by the extreme socialists; but neither could all of them be regarded as men who have simply made legitimate use of "the chances presented to them." However, Professor Sumner's protest against the insidious attacks on the liberty of the majority, under the specious guise of legislative aid for the weak, is straightforward and convincing.

Popular Tales from the Norse.

(1858.) This is a collection of Norse folk-tales, translated by George Webbe Dasent. The stories in this compilation are the Norse versions of the stories which have been floating all over

Europe for so many ages. There is nothing in these tales of the heroic doings of Odin and Thor, of Volsungs and Vikings, that we associate with Norse stories. The only supernatural beings are the Trolls, a dark, ugly race, ill-disposed to mankind. The favorite story seems to be the adventures of some poor youth, who starts out to seek his fortune, and meets with many strange happenings, but usually ends by winning a princess and half a kingdom. There are many old friends under different names: 'Cinderella,' 'The Sleeping Beauty,' 'Tom Thumb'; and one story, 'East o' the Sun and West o' the Moon,' is a combination of the old tale of 'Cupid and Psyche' and 'Beauty and the Beast.' The old pagan customs and legends show through the veneer of Christianity, as in 'The Master-Smith,' where the blacksmith, who has angered the Devil, goes to make his peace with Satan after he has lost his chance of heaven, because he does not want to be houseless after death: he would prefer to go to heaven; but as he cannot, he would prefer hell to a homeless fate.

The stories are prefaced by an essay written by Mr. Dasent, in which he traces many of them from their Sanskrit originals through Greek to German mythology.

Men and Letters, by Horace E. Scudder. To attempt a critical review, it is not only necessary to have a knowledge of a man's work, the mere details of what he has done, and the manner of its performance, but to put oneself *en rapport* with his mental attitude, in sympathy with his moral aims, and in harmony with his intellectual perceptions; in order that he may be presented in the best light to those who either fail to grasp the full meaning or comprehensiveness of his words or to those who wait on the threshold for an invitation to enter and enjoy. All this Mr. Scudder has accomplished. The carping note is absent; the faint praise that damns, superseded by a quiet force of convincing eloquence, which is inspired by a thorough knowledge of the subjects he reviews. Whether he is describing 'Emerson's Self'; 'The Art of Long-fellow'; 'Landor as a Classic'; or the faith in works of Elisha Mulford, Annie Gilchrist, or Dr. Muhlenberg,—a trio less well known to the general reader,—

one feels his intense sympathy with lofty purpose, his suppression of self, his comprehension of mental attitudes and subtleties. He seems to have the faculty of obtaining the true perspective of action, and of expressing character in a telling phrase. When he writes of a subject we have studied or reflected upon, we are conscious of new methods of illumination; when we follow him into untrodden paths, a magnetism of leadership which induces to further research. In his essay on 'The Shaping of Excel-sior,' he describes the methods by which a poet, even when he has seized upon the central thought of a poem, has sometimes to drudge painstakingly over its final form; in 'American History on the Stage,' the popular awakening to the dramatic elements of American history, its limitations and its possibilities; in 'The Future of Shakespeare,' the most forceful of all, the belief that the future of art is inextricably bound to the world's final fiat on the works of the immortal dramatist,—that "he is the measuring rod by which we shall judge proportions."

Spirit of Laws. The ('Esprit des Lois'), by Montesquieu. (1748.) The work of a French baron, born just 100 years before the French Revolution of 1789, has the double interest of a singularly impressive manifestation of mind and character in the author, and a very able study of the conditions, political and social, in France, which were destined to bring the overthrow of the old order. In 1728, after an election to the Academy, Montesquieu had entered upon prolonged European travel, to gratify his strong interest in the manners, customs, religion, and government to be seen in different lands. Meeting with Lord Chesterfield, he went with him to England, and spent nearly two years amid experiences which made him an ardent admirer of the British Constitution, a monarchy without despotism. Returning thence to his native La Brède, near Bordeaux, he gave the next twenty years to study, the chief fruit of which was to be the 'Esprit des Lois.' As early as 1734 he gave some indication of what he had in view by his 'Considerations' upon Roman greatness and Roman decline. The 'Esprit des Lois' appeared in 1748, to become in critical estimation the most important literary

production of the eighteenth century, before the 'Encyclopédie.' Its purpose was research of the origin of laws, the principles on which laws rest, and how they grow out of these principles. It was designed to awaken desire for freedom, condemnation of despotism, and hope of political progress; and this effect it had, modifying the thought of the century very materially, and raising up a school of statesmen and political economists at once intelligent and upright in the interest of the governed.

The Woodman is a translation by Mrs. John Simpson of 'Le Forestier,' a rustic sketch by M. Quesnay de Beaurepaire, known as a writer under the pseudonym of "Jules de Glouvet." M. de Beaurepaire, it will be remembered, is a statesman of wide reputation. It was due to his fearless and disinterested action while procureur général of France, that the dangerous Boulanger conspiracy of 1888 was so successfully handled.

'The Woodman' is a story of one of those rude, untaught peasants who, as "franc-tireurs" in the war of 1870, gave so many startling proofs of heroism and matchless devotion to their country.

Jean Renaud, known as "The Poacher," grows up in a state of semi-savagery. While yet a child he incurs the displeasure of Marcel, the forest-warden, who unjustly causes his imprisonment. Upon this incident turns the whole plot of the story. Although filled with intense hatred for Marcel, Jean is so touched by the friendship of his daughter Henriette for a homeless waif that he has taken under his protection, that he saves the life of the warden at the risk of being burned to death himself. Henriette is deeply touched by this act of generosity; Marcel is callous and unmoved. Then comes the invasion of La Beauce by the Prussians after the disastrous battle at Châteaudun. Jean resolutely defends his cherished forests against the foe, while Marcel ingloriously surrenders himself and the arms for the defense of the town. The enraged Prussians, however, declare that Marcel shall be shot to avenge the death of several of their officers, if the real culprit is not produced; and Jean, unwilling that even an enemy should die through fault of his, hastens to give himself up. They place him before the stone wall in the lane: Henriette comes running up. "Jean," she

cries, "farewell, great heart, my only friend; you may depart in peace. I shall never marry,—never, I assure you!" The sharp report of the needle-guns follows, and the rural idyl is over.

Fate of Mansfield Humphreys, The, by

Richard Grant White. A few chapters of this work appeared in the *Atlantic Monthly Magazine*, and the first three were published in Edinburgh with the title, 'Mr. Washington Adams in England.' There is the thread of a love-story involving Mansfield Humphreys, a young and successful American, and Margaret Duffield, a beautiful English girl with small expectations and large accumulations of titled relatives. It terminates in an international marriage, a residence in Boston, unfortunate business speculations, and the triumphant withdrawal of Margaret—who achieves greatness of income by the timely removal of an eccentric relative—with her husband in train, to reside in her beloved England, where, according to Mr. White, even the most cultured drop their final "g's." The story is one, if not with a moral, at least with a purpose, and certainly with a grievance. The lingual difficulties of our trans-oceanic cousins are exploited at length, as well as our own shortcomings in the matter of speech. The popular impression in England of the characteristic American traits is accentuated in a humorous scene, where Humphreys, masquerading as "Washington Adams," a "gee-hawking" American with "chin whiskers," "linen duster," "watch-chain which would have held a yacht to its moorings," and other equally attractive personal accessories,—appears at the garden party of Lord Toppingham's, and by his absurdities of speech and action presents an exaggerated caricature of a resident of "the States," which is placidly accepted by the English guests as the realization of their preconceived ideas. The book aroused so much diverse comment, public and private, that an explanation of its occasion and original purpose was given in a lengthy apology of some seventy pages, concerning which the author says: "Some apologies aggravate offense; always those which show the unjust their injustice, for they will be unjust still. This apology is one of that kind."

The Strange Adventures of Phra the Phœnician, by Edwin Lester Arnold (1890), is a fantastic story that

recounts the adventures of Phra through recurring existences extending from the earliest Phœnician period to the times of Queen Elizabeth. Through all these lives Phra retains his individuality, though adapted to varying times and places. The story opens with an expedition of Phra as a Phœnician merchant to the "ten islands," or "Cassiterides." He reappears in the early British days, the slave consort of his Druid wife, and changes into a centurion in the house of a noble Roman lady. At his next appearance Phra is again a Briton, and serves under King Harold at Hastings; he is successively a Saxon thane, and an English knight under King Edward III., before his final incarnation during the reign of Queen Elizabeth, when he writes of his various adventures. From act to act of his existence Phra is followed by Crecy, a damsel who renews her life as he does, and constantly seeks his love. She dies to save one of his numerous lives on a French battle-field where Phra is serving under Edward III.

The Surgeon's Stories, by Zakarias

Topelius. Topelius was a Finn; and his wonderful series of historical tales, although written originally in Swedish, exploit the fortunes of a Finnish family for six generations, from 1631 to the latter part of the last century. The stories are ostensibly related by Andreas Bäck, a quack doctor, whose career is humorously set forth in the introduction, and whose characteristics are portrayed in the prelude to each cycle of tales. He was born on the same day as Napoleon. According to his own account he had saved the Swedish fleet, and the lives of Gustavus III. and Arnfelt (or he would have done so had they listened to him), he had been granted an audience with Bonaparte, and had pulled a tooth for Suvorof; and he liked to relate his experiences with just a tinge of boastfulness, but when he was once started on his narrations he quite forgot himself, and was carried away by the exciting events of the past. It was his pleasure to gather around him in his dusty attic a little band of listeners;—we see them all, the postmaster and the old grandmother and the schoolmaster and the rest. "His memory," says his chronicler, "was inexhaustible; and as the old proverb says that even the wild stream

does not let its waves flow by all at once, so had the surgeon also a continually new stock of stories, partly from his own time, and still more from periods that had long since passed. He had not a wide historical knowledge; his tales were desultory character-sketches rather than coherent description: . . . what he had was fidelity, warm feeling, and above all, a power of vivid delineation." The connection between the fifteen stories that make up the six volumes is maintained by a copper ring with runic inscriptions, which is first seen on the finger of Gustavus Adolphus, and is popularly supposed to protect him so long as he wears it, from iron and lead, fire and water. This ring he had received from a Finnish maiden; and it is his son by this Finnish maiden who founds the family of Bertelskjöld, in whose possession the amulet descends with many adventures through generation after generation. The titles of the six cycles hint at the chronological development: Times of Gustavus Adolphus; Times of Battle and Rest (1656-97); Times of Charles XII.; Times of Frederick I.; Times of Linnæus; Times of Alchemy. These stories, with their vivid descriptions, their wonderful pictures of battle and intrigue, their rose-colored touches of romance, take rank among the ablest works of historical fiction. In English translation they hold their own in comparison even with Sir Walter Scott's 'Tales of a Grandfather.'

Zury: The Meanest Man in Spring County: A Novel of Western Life, by Joseph Kirkland. 'Zury' is a tale of the life and society, of the struggles, reverses, and disappointments, of those who, at the period immediately preceding our Civil War, journeyed in prairie schooners to the settlement of the great West.

The story is almost entirely in the form of dialogue—the peculiar patois of the backwoods—and of such a construction that it must be followed word for word for the successful unraveling of the plot. There are no tiresome descriptions, and but little narrative, where one so usually finds a résumé of what has passed and a brief prospectus of what he may expect; so that the careless reader who glances at the beginning, takes a peep or two at the middle, and then carefully studies the last two chapters, will certainly find himself quite nonplussed.

Zury (an abbreviation for Usury) Prowder arrives, while still a child, in the wild forests of Illinois, there to grow up with the country. One by one, his little sister, his father, and mother give up and die; but still the boy continues to live on, and in the end carves riches out of poverty. To do this he has suffered extreme privations, and reduced the science of economy to such a degree that he has earned the distinction of being the meanest man in the county. At the juncture when Zury owns half the town, and holds mortgages on the other half; when he is the whole municipal government and most of the board of public education, a young woman from Boston, Miss Ann Sparrow, appears upon the scene to take charge of the "deestric" school. Henceforth the interest in the two is paramount, and through the now humorous, now pathetic struggles of the girl, at first for recognition, then for success, we see of what delightfully superficial nature Zury's meanness was after all; and once more find an illustration of the wonders that a little of the sweetness and light which accompany education may accomplish, even in the wilderness.

Tartarin of Tarascon. by Alphonse Daudet. (1872.) Daudet's exquisite portrayal of mock adventures of the boastful Tartarin is a delightfully entertaining specimen of the finest quality of French humorous writing. Tartarin of Tarascon, to whom the adulation of his fellow-townsmen is as necessary as the breath of life, is animated by the spirit of a big-game hunter and a love of adventure. On Sundays, accompanied by his fellow-sportsmen of Tarascon, he goes just outside the town, and in lieu of other game, long since fled, tosses his cap into the air and riddles it with shot. At this noble pastime Tartarin is without a peer. His study walls are thickly hung with such trophies of his skill. He has long been the absolute king of Tarascon sportsmen. To assure this position among his townsmen, who are beginning to doubt his prowess, he starts for Algiers on a real lion hunt.

With innumerable trunks filled with arms, ammunition, medicine, and condensed aliments, arrayed in the historic garb of a Turk, Tartarin arrives at Algiers. An object of much curiosity and speculation, he at once sets out for lions,

but returns daily, disheartened by his fruitless quest. He is himself bagged by a pretty woman, Baya, in Moorish dress. One day he meets Barbasson, a native of Tarascon, captain of the Zouave, plying from Marseilles to Algiers. Barbasson tells him of the anxiety and eagerness for news of him at Tarascon.

At this, Tartarin deserts Baya, and starts south for lions. After many adventures in the desert, he finally kills the only lion he has seen,—a poor, blind, tame old lion, for which he has to settle to the amount of all his paraphernalia and money. The lion's skin is forwarded to Tarascon, and Tartarin tramps to Algiers, accepts passage from Barbasson, and at last reaches home, where he is greeted with frenzied applause. His position has been made secure by the arrival of the lion's skin, and he again assumes his place in Tarascon. Evenings, at his club, amid a breathless throng, Tartarin begins: "Once upon an evening, you are to imagine that, out in the depths of the Sahara—"

Telemachus (or Télémaque). *Adventures of*, by Fénelon, is a French prose epic in twenty-four books, which appeared in 1699. Having been shipwrecked upon the island of the goddess Calypso, Telemachus relates to her his varied and stirring adventures while seeking his father Ulysses, who, going to the Trojan war, has been absent from home for twenty years. In his search the youth has been guarded and guided by the goddess Minerva, disguised as the sage Mentor. This recital occupies the first six books, the remaining eighteen containing the hero's further remarkable experiences, until at last he returns to Ithaca, where he finds Ulysses already arrived. On the way thither occur his escape from the island of Calypso, whose love for Telemachus prompts her to detain him on her fair domain, and his visit to the infernal regions, in search of his father, whom he believes to be dead. This romance of education, "designed at once to charm the imagination and to inculcate truths of morals, politics, and religion," has always been regarded as a French classic. It is still much used in English-speaking schools, as a model of French composition. The author has borrowed from, and imitated, the Greek and Latin heroics with undisguised

freedom, and has succeeded in imparting to his work their antique air and flavor.

Swiss Family Robinson. *The, or Adventures in a Desert Island*, by J. R. Wyss. This book was originally written in German, was translated into French, and afterwards into English. It is an entertaining tale written for young people, after the style of 'Robinson Crusoe,' from which the author is supposed to have derived many of his ideas. It deals with the experiences of a shipwrecked family, a Swiss clergyman, his wife and four sons, who, deserted by the captain and the crew of the vessel on which they are passengers, finally reach land in safety. They exhibit wonderful ingenuity in the use they make of everything which comes to hand, and manage to subsist on what articles of food they find on the island, combined with the edibles which they are able to rescue from the ship. They have various experiences with wild beasts and reptiles, but emerge from all encounters in safety. They build a very remarkable habitation in a large tree, which is reached by means of a hidden staircase in the trunk; and in this retreat they are secure from the attacks of ferocious animals. They continue to thrive and prosper for several years, until finally a ship touches at the island, and they are once again enabled to communicate with the mainland. By this time, however, they are so well pleased with their primitive life that they refuse to leave the island home. The story was left in an unfinished condition by the author, but several sequels to it have been written, all of which vary in their accounts of the doings of this interesting family. The book has long enjoyed a well-deserved popularity, and in spite of various anachronisms is enjoyable and entertaining reading.

Story of Bessie Costrell, The, by Mrs. Humphry Ward. (1895.) In this story Mrs. Ward has depicted life among the working classes under most painful and trying conditions. Bessie Costrell is the niece of John Bolderfield, an old man who, by dint of scrimping and saving for many years, has accumulated by hard labor enough money to support himself for the remainder of his life. This wealth, the acquirement of which had been the one ambition of

his life, has been kept hoarded in an old trunk; and this he confides to the care of his niece, before leaving his native town for a period of some months. Bessie is much delighted to be given charge of the money, and at first only regards it with honest feelings of pride; but eventually the temptation becomes too strong for her, and her natural extravagance asserting itself, she opens the chest and spends part of the money in a reckless way, drinking and treating her friends. At length her free use of money begins to arouse suspicion; and she takes alarm and goes to the chest to count the balance, when she is caught in the act by her husband's profligate son, who assaults her and robs her of the remainder. Matters have reached this crisis when John returns home, and to his horror and consternation, finds his money gone. He is at first prostrated by the terrible discovery; but on recovering consciousness, he accuses Bessie of the theft, which she strenuously denies. John then sends for the constable, who succeeds in proving her guilt. Bessie's husband, Isaac Costrell, a stern, hard man, who is a leader in the church, is overcome with horror on learning of his wife's dishonesty, agrees that she will have to go to prison, and tells her that he will have nothing more to do with her. The wretched woman, overwhelmed with terror and grief, drowns herself in a well; and the narrative ends leaving the husband filled with remorse, and John broken-hearted and penniless. The story is told in a realistic manner; and although many of the situations are unpleasant, it bears the mark of a master hand.

Story of Margaret Kent, The, by Ellen Olney Kirk. This book was published in 1886, under the signature of Henry Hayes. The scene of the story is laid in New York, where Margaret Kent, an able and fascinating woman, is supporting herself and her little daughter by means of her pen. At a very early age she has married a man who has proved to be weak and a spendthrift; and who, after dissipating both their fortunes, had left her, six years before the story opens, to go to South America. From the time when Margaret establishes herself in the city, the story concerns itself with the suitors who suppose her to be a widow, and

with the sudden complications introduced into her life by a rumor that she is playing a false part and is not free.

The story is well told, and full of grace and color. The character of Margaret is distinctly portrayed; while the dry speeches of Miss Longstaff, the quaintness of little Gladys, and the kindness of Mr. Bell, Margaret's elderly admirer, afford interesting passages.

Story of a Country Town, The, by E. W. Howe, is a tale of the monotonous unlovely life of a small, hard-working, unimaginative Western village. The story is told in the first person by a boy who has never known any other life, and whose farthest goal of experience is the neighboring town. It is a masterpiece of modern "realism," the life and events of the place being described with a marvelous fidelity. Yet the test of veracity fails in the unrelieved gloom of the story, which is bereft of all sunshine and joyousness, and even of all sense of relation to happier things. The town of Twin Mounds seems as isolated and strange as if it were in another world. Even nature is utterly cheerless, and human life apparently without hope. The narrative itself is loose and rambling, centring about the domestic troubles of Joe Erring and his wife, and culminating in dreary tragedy. The book has a grim fascination; and at least one extraordinary character, Lyth Biggs, whose cynical philosophizing leaves the reader fairly numbed by the chill of its candor.

The Stickit Minister, by S. R. Crockett. (1893.) The short stories, by S. R. Crockett, contained in the collection called 'The Stickit Minister, and Some Common Men,' were first printed in a newspaper.

These stories of "that gray Galloway Land," as the author calls it, are told in a very simple, pathetic way. The "stickit minister" is a young divinity student, who learns that he must die in a few years from consumption. He and his younger brother have inherited but a small property; so, in order that his brother may study to become a doctor, he leaves college and goes home to cultivate the farm. It is generally supposed that he has failed to pass his examination, whence the name "stickit [stuck fast] minister"; and even his brother treats him with coldness and ingratitude.

The second story, 'Accepted of the Beasts,' tells of a pure-hearted, noble young clergyman, who is turned out of his church because of certain unfounded accusations brought against him by the machination of an evil-minded woman. Next morning a farmer discovers him singing "He was despised and rejected of men" to a herd of cattle, which press about him to listen. A few hours later he is found lying dead.

'A Heathen Lintie' is the story of a middle-aged Scotch woman, who has secretly written and has had published a volume of poems. She watches anxiously for the paper which is to contain a review of them. At last it comes; but she dies before she is able to read enough of it to discover that what she believes is praise is in reality cruel, scathing criticism.

Some of the stories—as 'A Midsummer Idyl,' 'Three Bridegrooms and One Bride,' and 'A Knight-Errant of the Streets.'—are less pathetic and more humorous.

Sonia, by Henri Gréville. (1878.) This is a powerful and impressive, and at the same time charming and refined, story of Russian life. Sonia is a poor little slave girl, who is knocked about and abused by the brutal aristocrats, bearing the name of Goréline, whom she serves. The cruel treatment continues until a young tutor, named Boris Grébof, comes to the château to give lessons to Eugène and Lydie, the son and daughter of the household. He pities Sonia and is kind to her; and she in return feels for him the deepest affection. Boris falls in love with Lydie, who is a very pretty girl, and wins from her a promise of marriage; but as soon as Madame Goréline discovers the attachment, she is filled with rage and at once dismisses the tutor. He takes Sonia, who has also been driven from the house, to his home, where she remains in the employ of his kindly aged mother for several years. Boris continues to cherish his affection for Lydie all this time, and she allows him to consider himself engaged to her; although she, being weak and fickle, is constantly on the lookout for a chance to make a more brilliant match. Eventually she casts Boris off; and he, discovering the falseness of her nature, is consoled, and in course of time marries

his faithful serving-maid, Sonia, who has become a handsome and capable girl, and has acquired under his tuition considerable education. This story gives a distinct picture of home life in Russia, where Madame Gréville resided for many years, and where she was enabled to master all phases of Russian character.

There is much in the book that is bright and noteworthy, and the character of Sonia is developed with much delicacy and originality.

The Splendid Spur, by A. T. Quiller-Couch. (1890.) The scene of these thrilling adventures is England, in the days of King Charles. Jack Marvel overhears Tingcomb, Sir Deakin Killigrew's steward, plotting with the villainous Settle to destroy his master's son, Anthony, and seize the estate. He warns him, but too late; sees him die, receives from him the King's letter to General Hopton, is himself pursued, escapes, rescues Sir Deakin and his daughter Delia. Sir Deakin dies from exposure, and Delia sets out with Marvel to deliver the King's letter. Adventures follow thick and fast: they are captured, and escape again and again, finally reaching Cornwall, Delia's home. She falls into Settle's clutches; and Marvel is wounded and nursed by Joan, a wild Cornish girl, who conveys the King's letter to Hopton. Marvel recovers Delia; they are hard pressed by the foe, but Joan, in Marvel's clothes, leads them astray, receives a fatal wound, and dies for Marvel's sake. Tingcomb, the wicked steward, falls headlong from a precipice, the stolen property is regained, and Delia decides to seek a safer shelter in France. Marvel remains to fight for King Charles. Delia, seeing that he loves her not less, but honor more, exclaims, "Thou hast found it, sweetheart, thou hast found the Splendid Spur."

Standish of Standish, by Jane G. Austin. (1890.) This is called "a story of the Pilgrims"; and with this charming and authentic narrative the author begins her series of tales relating to the Plymouth Colony. The book is full of romantic and dramatic episodes, all of which are founded on fact, and are therefore doubly interesting. In the opening chapters the Pilgrims are first pictured on board the Mayflower, lying

at anchor, where they are passing the dreary weeks until the pioneers of the colony can decide on a suitable place for a settlement. At last the location is chosen; and the few log cabins which serve as abiding places for the Pilgrims prove foundation stones for the flourishing town of Plymouth. Throughout the story Miles Standish, who can rightfully be called the hero of this tale, figures prominently. His manliness and courage in overcoming obstacles and adversity, his tenderness and kindness to the sick and suffering, and his deep love and devotion for sweet Rose Standish, form a striking picture. Her death, which occurs soon after their landing, causes him the deepest sorrow, but he eventually feels it his duty to marry again; and John Alden's interview with Priscilla Molines in his behalf is picturesquely described. His subsequent marriage to his cousin Barbara Standish, which occurs after a stormy courtship, ends this interesting narrative. Throughout the story the privations and sufferings of the Pilgrims, which they bear with such courage and fortitude, are pictured in the most graphic manner. Governor Carver and his gentle and delicate wife; John Harland, their faithful friend and helper; and Mary Chilton, who has historic interest as being the first woman to step on shore, are also charmingly portrayed.

Soldiers of Fortune, by Richard Harding Davis, was published in 1897, and is a spirited novel of adventure. The scene is laid in Olancho, the capital of a little seething South-American republic, on the eve of one of its innumerable revolutions. The hero is Robert Clay, a self-made man, an engineer, general manager, and resident director of the Valencia Mining Company in Olancho. Although the novel is full of adventure, it is primarily a study of two types of women, two sisters, the daughters of Mr. Langham, president of the company. The elder is a New York society girl of a most finished type, — self-possessed, calmly critical, with emotions well in check, noble, but not noble to the point of bad form. Her sister Hope, not yet out, is enthusiastic, generous, sweet. Robert Clay meets the elder, Alice Langham, at a dinner just before he sails for South America. He has long known

of her through portraits in the society newspapers. He has an ideal of her as a woman unspoiled by wealth and position. He half confides to her his admiration of her. Later when he learns that she and her sister, with their father, are coming to Olancho to visit their brother and to see the mines, he is wild with delight. But he is doomed to disappointment in the character of Alice. Appreciative and sensitive as she seems, she has herself too well under control, is always afraid of going too far, is never quite sure of Robert Clay's desirability as a husband. Her coldness chills and alienates Clay. Hope, on the other hand, gives expression to her genuine enthusiasm. She is delighted with the strangeness of the life, is as interested in the mines as if she herself were a director. In the dangers and excitements of the revolution, which breaks out during her visit, she displays courage, nerve, and womanliness. The nobility in Clay's nature draws her to him. He loves her and claims her for his wife. Alice is left to marry a conventional society man of her own type. 'Soldiers of Fortune' is well written and readable. Full of excitement as it is, the dramatic incidents in it are yet subordinated to the delineation of character.

The Newcomes, by W. M. Thackeray (1854), one of the few immortal novels, has many claims to greatness. It not only presents a most lifelike and convincing picture of English society in the first half of the century, but it excels in the drawing of individual types. Colonel Newcome, perhaps the most perfect type of a gentleman to be found in the whole range of fiction, sheds undying lustre upon the novel. Ethel Newcome is one of the rare women of fiction who really live as much in the reader's consciousness as in the conception of the author. Clive Newcome is also possessed of abundant life. His strong and faulty humanity is the proof of his genuineness.

All the world knows his story, beginning with the bravery of boyhood just released from the dim cloisters of Grey Friars. His father, Colonel Newcome, has come from India to rejoice in him as in a precious possession, and to renew his old associations in London for the sake of his son. Clive's career, on which so many hopes are built, is marred

with failures. He loves his cousin Ethel Newcome, but she is hedged from him by the ambitions of her family. He himself makes a wretched marriage. His dreams of success as an artist fade away. The Colonel loses his fortune, and in his old age becomes a pensioner of Grey Friars. The quiet pathos of his death-bed scene is unique, even in Thackeray. With the word "Adsum" upon his lips, the word with which he used to answer the roll-call as a boy at school, he passes into peace. Clive and Ethel, each free to begin the world again, meet at his death-bed. The novel closes upon their chastened happiness. No words of praise or criticism, no detailed description, can convey the sense of the light and sweetness of 'The Newcomes.' As a novel of English upper and middle class life, it remains without a rival.

Social Life in Old Virginia Before the War, by Thomas Nelson Page.

This little volume, which in a way recalls Washington Irving's 'Sketch Book,' is a sympathetic sketch of Southern ante-bellum plantation life, portraying a state of society incredible to those who had no experience of it, and probably to-day all but incredible to those who once knew it best. Beginning with the "great house," its grounds, gardens, and outbuildings, the personality and life of the mistress, of the master, and of their daughters and sons, first pass before us. Then come portraits of those august functionaries: the "carriage driver," the butler, and "mammy" the nurse; even the gardeners, the "boys about the house," the young ladies' "own maids," and the very furniture, are not forgotten. The description embraces both great house and cabins. The mysteries of "spending a month or two," of "spending the day" (*i. e.* dining), and of Sunday hospitalities, are dissolved; the varying seasons, the fox hunt, Christmas festivities, the ladies' "patterns" and the gentlemen's politics,—all sides of that complex existence appear. And the conclusion of the whole matter is, that while the social life of the Old South had its faults, "its graces were never equaled."

Social Life in Greece from Homer to Menander, by John Pentland Mahaffy, is a delightful and instructive

book which aims at presenting to us not so much petty details as the large and enduring features of the life of the Greeks,—enough, certainly, about their food, their dress, and their houses, but especially "how they reasoned, and felt, and loved; why they laughed and why they wept; how they taught and what they learned." The picture, of course, is mostly Athenian, since only Athenian colors exist for the painting. The result is not only of literary and antiquarian, but also of practical value, as showing how high a civilization was attained by a people that had to contend with a worthless theology, with slavery, and with ignorance of the art of printing. Professor Mahaffy writes in no mere archæological spirit, but with his eye always on the present and the future,—as where he refers to the present French republic, the theory of "might being right," and the case of the Irish. The topics treated are: 'The Greeks of the Homeric Age'; 'The Greeks of the Lyric Age'; 'The Greeks of the Attic Age'; 'Attic Culture'; 'Trades and Professions'; 'Entertainments and Conversation'; 'The Social Position of Boys in Attic Life'; 'Religious Feeling'; and 'Business Habits.'

History of Spanish Literature, The,

by George Ticknor. (1849.) This work was the fruit of twenty years of study and labor. It is divided into three parts: Part i., beginning with 'The Cid' and the chronicles, and ending with the death of Charles V.; Part ii., treating of the golden age of the drama, the lyric, and the novel; and Part iii., making a study of the conditions of the literary decadence. The translations used were original; and the book remains an authority and a classic. Hallam declared that "It supersedes all others, and will never be superseded." Translated into many tongues, its profound learning, its modesty, and its forcible style, make it as agreeable as it is valuable.

Spanish Vistas, by George Parsons Lathrop.

"Unless he be extraordinarily shrewd," says the author, "a foreigner can hardly help arriving in Spain on some kind of a feast-day." Perhaps it is that all days in that land of romance seem like red-letter days to one who has come from the workaday world and the unshaded vistas of reality. Spain, to the general observer, is a field

scarcely more known than Italy was a few decades ago; but each year is increasing the number of its tourists, and each year the interesting peculiarities of the people are becoming modified, at length to entirely disappear; so the chapters which preserve the actual appearance of the Spain of to-day have the additional value of a probable future reference. There is no attempt to review political events in the work, only to present a striking and faithful photograph of the essential characteristics of the country, and catalogue particular and local features. If one were forced to select among a number of delightful pictures, perhaps the chapter on 'Andalusia and the Alhambra' would be chosen; but to that on 'The Lost City' the eye turns again and again with ever renewed interest. The last pages are devoted to 'Hints to Travelers,' and are useful in supplying certain information not to be found in the usual guide-book, and condensing this in a very convenient form.

Of great value to the work are the illustrations of Mr. C. S. Reinhart, made after sketches from life. They assist the author with their graphic touches of humor and the fidelity and spirit of the reproduced scenes,—an assistance which is gracefully acknowledged in the charming preface.

The Puritan in Holland, England, and America, by Douglas Campbell. (1892.) This historical survey of Puritanism in its ethical, social, and political aspects is strikingly original, since it seeks to demonstrate, with much strength and clearness, that the debt of the American nation for its most radical customs and institutions is not to the English at all, but to the Dutch. It endeavors to prove that the very essence of Puritanism came originally from Holland, leavened the English nation, and through the English nation, the embryonic American nation. Some of the most common of American institutions,—“common lands and common schools, the written ballot, municipalities, religious tolerance, a federal union of States, the play of national and local government, the supremacy of the judiciary,”—all these came directly from Holland.

Mr. Campbell's work is most valuable as an introduction to the study of American history, or in itself considered as a

scholarly though not always impartial monograph.

Madonna's Child, by Alfred Austin. This romantic poem, which its author, the poet-laureate, calls the “first-born of his serious Muse,” was first published in 1872. The scene is laid at Spiaggiascura, on the Riviera; and Olympia, the heroine, “a daughter of the sunlight and the shrine,” is sacristan of a little seaside chapel:—

“Sacred to prayer, but quite unknown to fame,
Maria Stella Maris is its name. . . .
Breaks not a morning but its snow-white altar
With fragrant mountain flowers is newly
dight;
Comes not a noon but lowly murmured psalter
Again is heard with unpretentious rite.”

To this chapel comes a stranger, Godfrid, and surprises Olympia,

“Atipoe, straining at a snow-white thorn
Whose bloom enticed but still escaped her
hand.”

He

“deftly broke
A loftier bow in lovelier bloom arrayed,”

and gave it to her; and then accompanied her to the chapel, kneeling with her before the Madonna. Later, she finds to her horror that he is an unbeliever. To her supplications to—

“Bend pride's stiff knee; no longer grace
withstand,”

his answer is, “I cannot.” With her he makes a pilgrimage to Milan. She leaves him with a priest who has been her adviser; but the old priest's efforts are in vain, and he tells her:—

“Through his parched bosom, prayer no longer
flows.

By Heaven may yet the miracle be wrought;
But human ways are weak, and words are
naught.”

She decides that they must part, but he asks:—

“Is there no common Eden of the heart,
Where each fond bosom is a welcome guest?
No comprehensive Paradise to hold
All loving souls in one celestial fold?”

She answers:—

“Leave me, nay, leave me ere it be too late;
Better part here, than part at Heaven's gate.”

“Pure but not spared, she passes from our gaze,
Victim, not vanquisher, of Love. And he?
Once more an exile over land and main:
Ah! Life is sad, and scarcely worth the pain!”

Yesterdays with Authors, by James T. Fields. With the exception of Miss Mitford's letters and some paragraphs of other matters, the contents of

this book first appeared in the *Atlantic Monthly*, during the year 1871, in a series of papers called 'Our Whispering Gallery.' The 'Yesterdays' are spent with Pope, Thackeray, Hawthorne, Dickens, Wordsworth, and Miss Mitford. With all but the first of these Mr. Fields had a personal acquaintance; with Hawthorne, Thackeray, and Dickens, a warm friendship which lasted until their deaths. The relation between publisher and author is of a delicate nature, having in it elements of mutual interest and enforced intimacy; when to this is added the tie of kindred minds and personal predilection, the record of it is noteworthy. The title is particularly applicable to the subject-matter. The remembrance of the day before is so potent in the present; yesterday and to-day are so allied in sentiment, that in reading these charming recollections, conversations, letters, anecdotes of work and play, one feels that the veil has been withdrawn, and those to whom we owe so much entertainment and instruction are still with us, not merely portraits in a picture gallery revived by the touch of the artist. The author's recollections of Dickens are exceptionally interesting. To him is accorded a major portion of the book, as in life was accorded a greater share of time and affection.

Prusias, by Ernst Eckstein. The period of this story is the third Mithridatic war, 73 B.C.; and the scene is in and about Capua, whither Prusias, a secret agent of Mithridates, with his nephew Cleon, has come ostensibly as tutor to Caius Fannius, but really to stir up a revolt against Rome.

The way has been prepared and treasure accumulated at Brundisium by Phormio. Prusias, in his journey, is so fortunate as to save the life of Lucius Manilius, prefect of Capua; and uses this opportunity of official favor to further his schemes. Caius, Oscan in feeling, becomes his confederate; but Quintilia and Sextus, the latter's mother and brother, distrust him.

Spartacus and the gladiators and slaves of Lentulus Betiatus are organized. After Prusias's attendant overhears that his master is suspected. The revolt is precipitated suddenly, and grows with alarming strides. The Romans are overwhelmed, and those captured are

made to fight as gladiators; among them Lentulus, who in dying accuses Sextus Fannius of having violated a vestal virgin. Sextus escapes, however, and rejoins his forces.

The prospects of the rebels' complete success are flattering, until Crixus, one of their leaders, becomes jealous and leads off half the army, which is caught in a trap by the prætor Crassus, and annihilated. This disaster might have been avoided had not Prusias yielded to the wily charms of Nævia, the young wife of the prefect, until too late to support Crixus. The insurgent army falls back on Capua; but is defeated in a terrible battle, in which Spartacus is killed and Prusias is captured. He is brought to trial before Lucius Manilius, who in gratitude desires to save him, but when Nævia's infidelity is made known to him through Sextus, he falls dead; whereupon she kills herself, and Prusias is condemned by the prætor to crucifixion. Sextus's crime is also disclosed, and he is imprisoned; but is released when Aristocleia, sister to Batiatus, confesses that he is innocent, as she herself has been her brother's tool in order to blackmail Sextus.

Prusias demands and receives permission to address the people from the scaffold. He declares that his sole object was to free the slaves from brutal and oppressive tyranny; and predicts that gradually more humane laws and treatment will prevail, and that One will come of whom he is only the weak and erring forerunner,—that He, by renouncing all, will conquer all. He then discloses his true name and station,—Darius Prusias, brother of Mithridates, and with him co-King of Pontus. In proof thereof he shows the royal signet ring, from which he suddenly takes a powerful poison and expires. Awed by his majestic death, the officials substitute for the disgraceful burial of a criminal, a royal funeral pyre.

This tragic story, somewhat pedantic in its treatment, was published in 1883. An excellent English version by Clara Bell appeared in 1884.

Three English Statesmen, by Goldwin Smith, is a course of lectures delivered during his professorship of history at Oxford University, on Pym, Cromwell, and Pitt. The clear and brilliant style of the book, vigorous

and simple, at once enchains the attention and wins from the reader an absorbed interest in the author's theories of politics and politicians. He has the rare faculty of condensing whole chapters of history into a few words, and of presenting in one vivid picture the complicated state of nations. In his essay on Pym, he is able in a few pages to detail the problems and grievances that had beset the English people, and indeed the Continental nations, ever since the first outbreaks against the absolute power of the Church. He recognizes that the Reformation in England was by no means accomplished when Henry VIII. chose for his own ends to defy the pope; that this upheaval was precisely the old struggle of the people against tyranny whether of the Church or State. When, after eleven years of royal government without a Parliament, Charles I. was forced to call one, Pym became its leader. It was he who brought to book the great Duke of Buckingham, he who dared to impeach Strafford and Laud. The lampooners spoke a true word in jest when they called him "King Pym." Pym died early in the great fight; and the soldier. Cromwell, came to the front as the leader of republican England. Mr. Smith admires Cromwell as a genius and a high-minded man; yet he deprecates Carlyle's essay upon him as crass, indiscriminating worship. The soberer writer sees Cromwell's faults and deplores them. He does not excuse the execution of the King, or the massacres in Ireland; but he holds that Cromwell, to maintain his control over the thousands of reckless fanatics who had made him their leader, was forced to deeds of iron. As Protector, he was one of the strongest and wisest rulers England ever had. The last and longest paper is that on Pitt, the great statesman of the eighteenth century, who was prime minister at twenty-four, and the champion of free trade, a reformed currency, religious toleration, colonial emancipation, abolition of the slave-trade and of slavery. Pitt's espousal of the cause of the colonies in Parliament especially commends this study of him to American readers.

Wealth of Nations, AN ENQUIRY INTO
THE NATURE AND CAUSES OF THE,
by Adam Smith. (1776.) A treatise of

economic research, of great breadth; but specially designed to show the wisdom and justice of free trade among nations. In the very wide range of subjects dealt with are found social history, the politics of commerce, rules of taxation, and educational theories now generally accepted; but the chief burden of the book is freedom of trade among all nations. Its note is international, never considering how one nation may promote its own wealth at the expense of other nations. The work is full of facts, shows wealth of varied reading, and remarkable sagacity in the use of very imperfect data. The style of the work is diffuse, and the arrangement of materials irregular and loose; more in the manner of a great study than of a perfectly finished work. To a very large extent it drew from the work already done in France by the economists of the "Encyclopédie" school; first among whom stood Turgot, whose 'Sur la Formation et la Distribution des Richesses' supplied Smith with passages of his first book very closely following the divisions and arguments of Turgot. Smith had visited France at the close of the Seven Years' War, had spent a year in Paris, and had seen much of the economists there. He had returned home in October 1766, and settled in retirement at Kirkcaldy, where he gave ten years to the production of his book. Five English editions of the work appeared during its author's life, and it was translated into many modern languages. It is at once a great English classic and a landmark in economical science. The earlier life of the author had been that of a professor at the University of Glasgow, where he was given the chair of logic in 1751, and that of moral philosophy the next year. In 1759 he published 'A Theory of the Moral Sentiments,' of which there were six editions during his life. It was his custom to give some attention to political economy in his Glasgow lectures; and he then drew those inferences on behalf of freedom of trade which he afterwards expanded into his 'Wealth of Nations.' In 1763 Smith resigned his chair to take charge of the education of the son of the Duke of Buccleugh; and it was on a pension of £300 a year, given him by the duke, that he retired to Kirkcaldy. It is said that Pitt thought well of Smith's free-trade views, and might in happier times have adopted a free-trade policy;

but it was reserved for the school of Cobden to induce England to act on them.

Ancient Greece, by C. C. Felton. In these two octavo volumes are contained four courses of lectures, of which the first is a review of the history of the Greek language and Grecian poetry; the second course is devoted to life in Greece, and gives an account of the origin and history of the Hellenes, an outline of Grecian culture, religion, and domestic life, houses, furniture, customs, marriage, attire, trade, manufacture, agriculture, government, etc.; the third is devoted to a history of political constitutions and institutions, and to Grecian oratory; the fourth deals with Greece from the Roman conquest, through the Byzantine period and Turkish domination, to our own times.

Studies of the Gods in Greece, by Louis Dyer. The author's studies of the Grecian gods are restricted to those divinities whose sanctuaries have been excavated within the last few years in Greece and its islands: namely Demeter, worshiped at Eleusis and Cnidus; Dionysus in Thrace and in Athens; other gods specially worshiped at Eleusis; Æsculapius at Epidaurus and Athens; Aphrodite at Paphos; and Apollo in the sanctuary at Delos. The work was originally written in the form of lectures for the Lowell Institute, Boston: the text of the lectures constitutes the eight chapters of the book, but to them are added scholarly notes and numerous appendices. The author writes sympathetically of those ancient worshipers, and finds in them all some germ and flower of purest religion. Even amid the desolation of the Hellenic lands he recognizes still the presence of the ancient glories of nature. For him the fountain of Castalia has a clearness and an "almost intellectual sparkle"; and if two friends were shortly to be parted forever, he can think of no more solemn place for their last day of fellowship than Apollo's Delphi, even as it is to-day. For him the 'Ion' of Euripides is "a most solemn, sweet, and pious play," showing forth "the spirit, truth, and noble-hearted kindness that inspired the Delphian worship of Apollo." In the worship of Demeter at Eleusis, a worship rendered to her by the women only the author finds a divine sanction, as it were,

given to the need which woman in trial has for kindly women. Of course, he finds in the religion at present existing in Greece survivals of the ancient myths and religious rites, or rather new namings for the old gods; as when, at the site of Old Paphos, the papissa (priest's wife), on being asked for guidance to the sanctuary of Aphrodite, corrected her questioner and told him the sanctuary was not of Aphrodite, but of the Golden Mother of God.

Cicero and His Friends, by Gaston Boissier. There is probably no man of ancient times of whose public and private life we know so much as we do of Cicero's: the sixteen extant books of his 'Letters to Various Persons,' or as they are usually styled, his 'Letters to Friends,' and those to his friend Atticus, reveal the man in his littleness and vanity no less than in his greatness. He was a great man and a great patriot; but with his incontestable virtues he combined almost incredible weaknesses of character,—his wheedling letters to one Lucius Lucellus, a writer of histories, whom he asks to write an account of his consulship, is sufficient proof of this. From these letters of Cicero, and also from his forensic orations and his philosophical and rhetorical writings, the author of this book draws the material for a singularly interesting account of the great orator's public and private life. It has been the fashion of scholars of late to belittle Cicero; to write him down an egotist, a shallow, time-serving politician, a mere phrase-maker. M. Boissier admits that Cicero was timid, hesitating, irresolute; he was by nature a man of letters rather than a statesman. But the mind of the man of letters is often broader, more comprehensive than that of the practical statesman; and "it is precisely this breadth that cramps and thwarts him when he undertakes the direction of public affairs." He redeemed the vacillations and timidities of his political career by meeting death at the hand of the hired assassin with stoic fortitude. In a chapter on Cicero's private life, the question comes up as to the ways in which he acquired his very considerable wealth. In accounting for it, the author cites numerous instances of the orator's clients making him their heir for large sums: the law forbade

payment of money to advocates, and the method of making payment by legacies was invented as a means of circumventing the statute. Another way was "borrowing" money from rich clients; and many instances are cited of large sums being loaned to Cicero by wealthy men whom he had defended in the courts. Besides wealthy clients in private life, there were towns and provinces whose interests he had defended in the Senate; and above all, there were the rich corporations of the farmers of the public revenues whom he had served: these interests found a means of recompensing the advocate liberally. The domestic life of Cicero was embittered by the unhappy marital experiences of his daughter Tulliola, the extravagances of his first wife Terentia, and the dissolute character of his son Marcus. But in his household was one faithful servitor, his slave and amanuensis Tiro, whom he loved with parental affection. In one of his letters to Tiro he writes: "You have rendered me numberless services at home, in the forum, at Rome, in my province, in my public and private affairs, in my studies and my literary work." Tiro survived his master many years; but to the day of his death he labored to perpetuate the fame of Cicero by writing his life and preparing editions of his works. The Friends of Cicero, of whom notices are given in the volume, are Atticus, Caelius, Julius Caesar, Brutus, and Octavius.

Macaulay's Critical and Miscellaneous Essays were published originally in the *Edinburgh Review*; beginning with the essay on Milton, in the August number, 1825, and continuing for twenty years after, when the glittering series ended with the paper on the Earl of Chatham, in the October number, 1844. These essays, of which the glory is but a little tarnished, run the gamut of great historical and literary subjects. They include reviews of current literature, historical sketches and portraits, essays in criticism. They are distinguished by a certain magnificent cleverness; but they are lacking in human warmth, and in the sympathy which rises from the heart to the brain. They remain however a monument of what might be called a soldierly English style, with all the trappings and appurtenances of military rank.

Impressions of London Social Life, WITH OTHER PAPERS, by E. S. Nadal, (1875,) is a collection of short essays suggested to the author by his residence in London as a secretary of legation. From the standpoint of a loyal American, he notes in kindly, not too critical fashion the differences between life in England and at home. "London society is far the most perfect thing of the kind in the world;" and in New York, with its lack of social tradition and its constantly changing elements, Mr. Nadal thinks there can never be anything at all like it. He would admire it still more if it were not for the rigid canons of propriety, which forbid all public expression of individuality. The sturdy Englishman, so fond of asserting his independence, is after all curiously sensitive to public opinion; and hence his conservatism and apparent snobbishness. There is a pleasant description of life at Oxford, which makes that college seem like a great genial club; and one where the undergraduate is a person of far less importance than at Harvard or Cambridge.

Mr. Nadal touches lightly upon the social life at court; the Queen's drawing-room at Buckingham Palace, and the Prince of Wales's less grand but pleasanter levees at St. James's Palace. In its genial, homely, cultivated charm, he finds English scenery very different from American: for "there [England] man is scarcely conscious of the presence of nature; while here nature is scarcely conscious of the presence of man."

Mary Queen of Scots, by James F. Meline. This is distinctly and frankly a polemic history of the unfortunate Queen of Scots, written in controversy of Froude's account of her life and death in his 'History of England.' Every chapter is headed with a motto telling what a history ought to be, or ought not to be, with application to Froude's theory and practice; or with apt quotations from all sources, designed to show the intellectual and moral incompetence of Froude as historian of any events with which his prejudices are concerned. Mr. Meline's work closes with a quotation from Froude's history, in which that historian declares that "those who pursue high purposes"—

among them Queen Elizabeth—through crooked ways deserve better of mankind, on the whole, than those who pick their way in blameless inanity, and if innocent of ill are equally innocent of good. Mr. Meline writes a criticism of Froude, not a history of Mary Queen of Scots. It is much more interesting than any formal history, and quite as likely to bring out the actual historic facts. Froude's pages are in effect the advocate's plea for Elizabeth. Meline gives the other side, at the same time exposing the fallacious arguments of his adversary, and his suppression and distortion of evidence. In one chapter, Froude's declaration that he "knows more about the history of the sixteenth century than about almost anything else" gives his critic opportunity to exhibit the historian's "multifarious ignorance" of the criminal law of that very period in England. Froude has Mary brought up "at the court of Catherine de Medicis": Meline shows that there was no "court" of Catherine till after Mary had left France; besides, Mary had always shown an invincible dislike for Catherine. Froude calls the Queen's secretary, David Riccio, a "youth," and "a wandering musician," thus gratuitously building a foundation for the scandalous report of illicit relations between him and Mary; but contemporary authorities are quoted as to the eminence of Riccio as a man of learning, and as being "old, deformed, and ugly." And thus statement after statement of Froude's is examined and contradicted, in very many cases by the authorities he himself more or less garbled.

The Renaissance in Italy, the most comprehensive work of John Addington Symonds, was published in five volumes, each dealing with a different phase of the great era of New Life in Italy. Vol. i., 'The Age of the Despots,' presents the social conditions of the time, especially as they were embodied and expressed in the cultured despots of the free cities. In Vol. ii., 'The Revival of Learning,' the brilliant mundane scholarship of the era is exhaustively considered. Vols. iii. and iv. are devoted to Literature and the Fine Arts as reflecting the spirit of the times. Vol. v. treats of the Catholic reaction, the revulsion of feeling, the reversal of judgment, which followed when the

magnificent materialism of the Renaissance overdid itself. The work as a whole is a wonderfully sympathetic and scholarly record of one of the most fascinating periods of Italian development. It is adapted at once to the uses of the scholar and to the general reader.

Romola, by George Eliot. (1864.) The scene of this one historic romance of the author is laid in Florence at the end of the fifteenth century, and its great historic figure is Savonarola. The civic struggle between the Medici and the French domination, the religious struggle between the dying paganism and the New Christianity, crowd its pages with action. The story proper follows the fortunes of Tito Melema,—a Greek, charming, brilliant, false,—his fascination of Romola, his marriage, his moral degradation and death. The incidents are many, the local color is rich, but the emphasis of the book is laid on the character of Tito.

The working out of this is a subtle showing of the truth, that the depression of the moral tone by long indulgence in selfish sin is certain to culminate in some overshadowing act of baseness. "Tito was experiencing that inexorable law of human souls, that we prepare ourselves for sudden deeds by the reiterated choice of good or evil that gradually determines character." This is the key to the book, which is strongly ethical; but which is not the less profoundly interesting as a story. In Florence as in Loamshire, the lower classes are to the novelist unceasingly picturesque; and the talk of the crowd, in the squares and streets, full of humor and reality. In 'Romola' appears her one attempt (in the case of Savonarola) to show a conscience taking upon itself great and novel responsibilities. Always studies of conscience, her other books depict only its pangs under the sting of the memory of slighted familiar obligations. Her own saying that "our deeds determine us as much as we determine our deeds," is the moral lesson of Romola.

Studies in Mediæval Life and Literature, by Edward Tomkins McLaughlin, professor of rhetoric and belles-lettres in Yale University. (1894.) Published after the author's untimely death, and without the revision that he intended giving to these papers, they are,

notwithstanding, among the most delightful of their kind, possessing scholarship, philosophical grasp, delicate fancy, a sense of humor, literary feeling and expression, and beautiful form. The subjects are: 'The Mediæval Feeling for Nature,' 'The Memoirs of an Old German Gallant,' 'Neidhart von Reuenthal and his Bavarian Peasants,' 'A German Farmer of the Thirteenth Century,' 'Childhood in Mediæval Literature,' 'A Mediæval Woman.' The first essay contrasts with the modern feeling for nature—what Ruskin somewhere calls the "sentimental love" of it, and von Humboldt the "mysterious analogy between human emotions and the phenomena of the world without us"—the mediæval feeling, which in everything saw only religion. The second essay is on the trials and tribulations of Ulrich von Lichtenstein; whose thirteenth-century autobiography is declared to contain "the most detailed example" of that "mediæval gallantry" which has had no equal in the world before or since. The essay is both instructive and amusing. The third and fourth essays are on the rural life of the Middle Ages. The fifth, while taking the view that, using the race as a scale, all mediæval folk were children, gives much curious information on the status of the young during the Middle Ages. The "mediæval woman" of the last essay is Héloïse. The essay is eloquent and touching, and shows that the author is able to do what not all scholars can,—comprehend a woman's heart, as well as musty mediæval chronicles. Abélard is described as an egoist, but also as one of the most striking characters of his time. Some of the author's translations of verse show the touch of a true poet.

Three Americans and Three Englishmen, by Charles F. Johnson, is a volume of six lectures on six of the great figures in the literature of the century: Wordsworth, Coleridge, Shelley, Hawthorne, Emerson, and Longfellow. With a critical and dispassionate mind, the essayist attempts to fix the place in final judgment of each of these men. Wordsworth he celebrates as the first democrat in poetry; almost the first English writer of good birth who had not the point of view of the aristocrat. His love of nature, and his love of children, were Wordsworth's two doors to

immortality. In other ways he escaped from the coldness and formalism of the eighteenth century, only to fall into pits of dreary sentiment and bathos. Coleridge, Mr. Johnson considers as a many-sided genius, whose prose and poetry alike he used for noble purposes. He was a good logician and a great poet, and he never mixed the two offices together. His prose is plain, argumentative prose; and his poetry is purely an imaginative product of a high order. 'The Ancient Mariner' is "a poem without a fellow in any tongue." Both Coleridge and Shelley were men apart; their genius was unlike other men's; they seemed no logical outcome of English thought and race. There have been other poets as great as Shelley, but never one like him. He stands as the representative of the idea of youth. His chivalry, his hot enmity to injustice, his hatred of conventionalisms, his failure to understand the necessity of slow painful efforts if society is to be reformed, are the attitude of a noble, impulsive boy. Hawthorne, Mr. Johnson calls the first distinctly American writer. Irving copied Addison, and Cooper was a reflection of Scott. Poe wrote of a life that never really was in any country. But Hawthorne, though he deals with the things of the soul, is yet entirely American. The great poet and seer of our land, far the greatest poet in Mr. Johnson's opinion, is Emerson. Longfellow is distinguished for his broad culture, his beautiful workmanship, and his sweet and sane views of life, rather than for lofty and original thought.

The Romance of a Poor Young Man,

by Octave Feuillet. This very popular novel, which first appeared in 1857, is one on which the attacks of the followers of the school of "naturalism" have most heavily fallen. They claim that the plot is exceedingly improbable and melodramatic. Maxime Odier, Marquis de Champey, by the rash speculation of his father, is left without fortune. Through the intercession of his old notary, he becomes steward of the Château des Laroque. His intelligence wins the esteem of all; but leaving all in ignorance of his noble birth, he confines his intimacy to an old lady, Mademoiselle Porhoël Gœl, an octogenarian. Marguerite, the daughter of Laroque, treats him with the greatest consideration; but he professes

the greatest indifference for her. Finally, through the machinations of Madame Aubry and Mademoiselle Hélonin, suspicions are raised as to the loyalty of Maxime's intentions. Marguerite is made to believe that Maxime seeks to make himself the heir of Mademoiselle Porhoël Goël, and is warned that he may so compromise her as to oblige her to marry him. Entering the tower of an old ruin one evening, she there finds Maxime. After conversing with him, she seeks to go, and finds the door locked. She believes that Maxime hopes to compromise her by obliging her to remain with him all night in the tower, and accuses him of treachery. He acknowledges his love for her; but to save her honor, leaps from the tower, in spite of her attempts to detain him. It is found that Marguerite's grandfather had formerly been the steward of Maxime's family, and had enriched himself from the estate during the Revolutionary period. Madame Laroque restores the fortune to Maxime, and he marries Marguerite.

Tracts for the Times. These papers, published at Oxford between 1833 and 1841, have become part of English history; for it meant much to the English people, who held that their liberties were concerned with the limitation or extension of ecclesiastical power. The Church, in its reaction against Romanism, became, in many instances negligent in ritual and meaningless in decoration. There were no pictures of saints, but memorial busts of sinners; no figures of martyrs, but lions and unicorns fighting for the crown; and Tract 9, on 'Shortening the Service,' says "the Reformation left us a daily service, we have now a weekly service; and they are in a fair way to become monthly." The impetus to the Tractarian movement was given partly by the changes contemplated in the Irish episcopate. The British Parliament, which was all-sufficient to pass the Act of Uniformity in 1662, was, in the minds of the Tractarians, incompetent to modify that act in 1832. The so-called Tracts varied from brief sketches, dialogues, etc., to voluminous treatises like those on Baptism and (No. 89) "On the Mysticism Attributed to the Early Fathers," which make about a volume each. The fight for the

standard occurred around Dr. J. H. Newman's famous No. 90, "On the Thirty-nine articles of the English Church," which aroused the English public. It states that "The English Church leaves marriage to the judgment of the clergy, but the Church has the right to order them not to marry." The strong point with the Tractarians was that the Prayer Book was not a Protestant book, but was framed to include Catholics; and the leaders determined to push this point. Newman, in No. 90, says, with pitiless logic and clear statement, that "The Protestant confessions were drawn up to include Catholics, and Catholics will not be excluded. What was economy with the first Reformers is a protection to us. What would have been perplexing to us then is perplexing to them now. We could not find fault with their words then: they cannot now repudiate their meaning." As an example of skill in dialectics, these Tracts are worth studying. They were the utterances of master-minds dead in earnest. The leaders were such men as Keble, author of the 'Christian Year'; Dr. Pusey, Regius Professor of Hebrew; Dr. J. H. Newman; R. H. Froude; Rev. Isaac Williams; and Rev. Hugh Rose, of Cambridge.

The Tracts have done much to restore artistic symbolism as well as earnestness to the Church; on the other hand they have alienated the bulk of Protestant Dissenters, who are willing to admit the claims of the Tractarians to rule the Church of England, but not to rule them. Fellowship with the pope was earnestly deprecated by the Tractarians, who have done good work in the Anglican Church since; but Newman and some others found their way to the Roman communion, and gave some color to Punch's Puseyite hymn:—

"And nightly pitch my moving tent
A day's march nearer Rome."

Tess of the D'Urbervilles, a remarkable novel by Thomas Hardy, is an embodiment in fiction of the Tragedy of the Woman,—the world-old story of her fall, and of her battle with man to recover her virginity of soul. Tess, a beautiful village girl, is a lineal descendant of the ancient D'Urberville family. Her far-off gentle blood shows itself in her passionate sensitive nature.

of the style of the period it describes. "To a Devonshire man it is as good as clotted cream, almost," has been said of it; and it is Blackmore's special pride that as a native he has "satisfied natives with their home scenery, people, life, and language." But the popularity of the brilliant romance has not been local, and has been equally great on both sides of the Atlantic. Even without so swift a succession of exciting incident, the unhackneyed style, abounding in fresh simile, with its poetic appreciation of "the fairest county in England," combined with homely realism, would make it delightful reading. Much as Hardy acquaints us with Wessex, Blackmore impresses Exmoor upon us, with a comprehensive "Englishness" of setting and character. It is out-of-door England, with swift streams, treacherous bogs, dangerous cliffs, and free winds across the moors. The story is founded on legends concerning the robber Doones, a fierce band of aristocratic outlaws, who in revenge for wrongs done them by the government, lived by plundering the country-side. Regarding their neighbors as ignoble churls and their legitimate prey, they robbed and murdered them at will. John Ridd, when a lad of fourteen, falls into their valley by chance one day, and is saved from capture by Lorna Doone, the fairest, daintiest child he has ever seen. When he is twenty-one, and the tallest and stoutest youth on Exmoor, "great John Ridd" seeks Lorna again. He hates the Doones who killed his father, but he loves beautiful innocent Lorna; and becomes her protector against the fierce men among whom she lives. If slow to think, he is quick to act; if "plain and unlettered," he is brave and noble: and Lorna welcomes his placid strength. Scattered through the swift narration, certain scenes, such as Lorna's escape to the farm, a tussle with the Doones, the attempted murder in church, the final duel with Carter Doone, and others, stand out as great and glowing pictures.

Tom Cringle's Log, by Michael Scott.

This work was originally published as a series of papers in Blackwood's Magazine, the first of them appearing in 1829. They were afterwards published (in 1834) in two volumes; and have enjoyed a wide and well-sustained popu-

larity, not only among English speaking people but on the continent of Europe also. During the publication of these papers Mr. Scott preserved his incognito even towards his publisher. The author spent some sixteen years of his life (1806 to 1822) in the West Indies, in connection with a mercantile house in Kingston, Jamaica. The travels among the neighboring islands and to the Spanish Main, gave him not only great familiarity with the social life of the West Indies, but also a knowledge of the wild and adventurous nautical life of the times, and of the scenes and aspects of a tropical climate which he has so faithfully and vividly portrayed. There is no plot; but the book contains a series of adventures with pirates, mutineers, privateersmen and men-of-war, storms, wrecks, and waterspouts, interspersed with descriptions of shore life and customs. The time chosen is one full of historical interest; for the book opens with an adventure in the Baltic in which the reader is brought into contact with Napoleon's army, and later on there are adventures with American men-of-war and privateersmen, during the War of 1812,—the celebrated frigate *Hornet* playing a small part.

Few, if any, sea writers have exhibited such a remarkable power of description; and the book will stand for many years as one of the most accurate pictures of West-Indian life, both afloat and on shore, during the early part of the nineteenth century.

The publication of 'Tom Cringle's Log' was followed in 1836 by 'The Cruise of the Midge'; and these two were the only books written by Michael Scott, who died in 1835, before the publication of the latter work.

Middlemarch, by George Eliot. (1872.)

This, the last but one of George Eliot's novels, she is said to have regarded as her greatest work. The novel takes its name from a provincial town in or near which its leading characters live. The book is really made up of two stories, one centring around the Vinny family, and the other around Dorothea Brooke and her relatives. On account of this division of interest, the construction of the story has been severely criticized as clumsy and inartistic.

Dorothea Brooke, the most prominent figure on the very crowded canvas, is an

orphan, who, with her sister Celia, lives with her uncle Mr. Brooke, a man of vacillating and uneven temperament. Dorothea's longing for a lofty mission leads her to marry an elderly and wealthy clergyman, Rev. Edward Casaubon, who has retired from the ministry to give his time to an important piece of literary work. Dorothea, though not yet twenty, hopes to be his amanuensis and helper; and is greatly grieved to find that her husband sets slight value on her services. In other ways she has been disillusioned before the death of Mr. Casaubon, a year and a half after their marriage. A rather insulting provision of his will directs that his widow shall lose her income if she marries Will Ladislaw, a young cousin of Mr. Casaubon's. Ladislaw is partly of Polish descent; and both his mother and his grandmother had been disinherited by their English relatives for marrying foreigners. Ladislaw owes his education to Mr. Casaubon; but not until after the death of the latter does the friendship between the younger man and Dorothea take the tinge of love.

Rosamond Vincy, who may be called a minor heroine, is the daughter of the mayor of Middlemarch. She is a beautiful girl, whose feeling that she is much more refined than her commonplace relatives, leads her to lofty matrimonial aspirations. She wins the love of Dr. Lydgate, who, though nephew to a baronet, has a hard struggle to establish himself as a Middlemarch physician, with Dr. Sprague and Dr. Minchin as rivals. Neither he nor his wife knows how to economize; and the latter, feeling her husband's poverty an insult to herself, is a hindrance to him in every way. The story of his efforts to maintain his family, and at the same time to be true to his ambition to add to the science of his profession, is a sad one. In the characters of Dorothea and Lydgate George Eliot develops the main purpose of this novel, which is less distinctly ethical than some of the others. Her aim in 'Middlemarch' was to show how the thought and action of even very high-minded persons is apt to be modified and altered by their environment. Both Dorothea and Lydgate become entangled by their circumstances; though in his case the disaster is greater than in hers, and in each case it is a moral and not a social decline which is pointed out.

Dorothea, nevertheless, is a sweet and upright character, and her second husband, Ladislaw, is in every way to be admired. Two secondary love stories in 'Middlemarch' are those of the witty Mary Garth and the spendthrift Fred Vincy, and of Celia Brooke and Sir James Chettam. The chorus, which constantly reflects Middlemarch sentiment at every turn of affairs, is a large one, including Mrs. Fitchett, Mrs. Dill, Mrs. Waule, Mrs. Renfrew, Mrs. Plymdale, Mrs. Bulstrode, Mrs. Vincy; and among the men, Mr. Dollop, Mr. Dill, Mr. Brothrop Trumbull, Mr. Horrock, Mr. Wrech, Mr. Thèsiger, and Mr. Standish.

More carefully drawn are the caustic Mrs. Cadwallader, the self-denying Mr. Farebrother, hypocritical Mr. Bulstrode, the miser Featherstone, and the honorable Caleb Garth and his self-reliant wife.

Life of Goethe, The, by George Henry Lewes. (1864.) The first important biography in English of the greatest of German writers, this book still holds its place in the front rank of biographical literature. The volume is a large one, and the detail is infinitely minute, beginning with the ancestry of the poet, and ending with his death in 1832. His precocity, the school-life and college-life of the beautiful youth, his welcome in society, his flirtations, the bohemian years that seemed prodigally wasted, yet that were to bear rich intellectual fruit when the wild nature should have sobered to its tasks, his friendships, his travels, his love-affairs, his theories of life, his scientific investigations, his dramatic studies, criticisms, and productions, his momentary absorption in educational problems, his official distinctions, his intellectual dictatorship, his ever-recurring sentimental experiences,—all the changing phases of that many-sided life are made to pass before the reader with extraordinary vividness. Like almost all biographers of imagination and strong feeling, Mr. Lewes, who means to maintain a strict impartiality, becomes an advocate. He presents Goethe's wonderful mentality without exaggeration. He does no more than justice to the personal charm which seems to have been altogether irresistible. But it is in spite of his biographer's admissions, rather than because of them, that Goethe appears in his pages a man from

whose vital machinery the heart was omitted. Perfect taste he had, exquisite sentiment, great appreciation, a certain power of approbation that assumed the form of affection, but no love,—such the Goethe whom his admiring disciple paints. The book presents the sentimental German society of the late eighteenth century with entire understanding, and is very rich in memorabilia of many sorts.

Voltaire, Life of, by James Parton. (2 vols., 1881.) A well-executed attempt to tell the story of "the most extraordinary of Frenchmen, and one of the most extraordinary of human beings"; a writer whose publications count more than two hundred and sixty in number, and whose collected works fill a hundred volumes. Mr. Parton's work extends to more than 1,200 pages of carefully selected biographical evidence, autobiographical in fact, presenting the remarkable man and the great writer delineated by himself. For a more concise work the reader may take John Morley's 'Voltaire,' the keynote of which, on its first page, is the declaration that Voltaire is almost more than one man, is in himself a whole movement of human advance, like the Revival of Learning, or the Reformation; an extraordinary person whose existence, character, and career, constitute in themselves a new and prodigious era.

Samuel Sewall, and the World He Lived In, by N. H. Chamberlain, is an account of one of the most notable of the early Puritan worthies, who was graduated from Harvard College in 1671, only fifty-one years after the landing of the Pilgrims at Plymouth. Sewall came of a good family of English non-conformists, who came to this country when he was a boy of nine. He grew up to be a counselor and judge, highly esteemed among his contemporaries; but his fame to-day rests not on his achievements in his profession, but on the remarkable diary which he kept for fifty-six years, chronicling minutely the events of his daily life. He saw all there was to be seen in public and social life. As a man of position, connected with the government, he made many journeys, not only about the colony but over seas to court. As a judge, he knew all the legal proceedings of the country, being concerned, for example,

in the Salem witchcraft trials. No man of the time was better furnished with material to keep a diary, and his was well done. Its pages afford many a vivid picture of the early colonial personages,—their dress and their dinners, their funerals and weddings, their town meetings, their piety, their quarrels, and the innumerable trifles which together make up life. Mr. Chamberlain finds this diary a match for Evelyn's and Pepys's, and unique as far as America is concerned. He has drawn most of the material for his book from the three huge volumes of the journal, following the career of the diarist from his first arrival in the colony to his death in 1729. The pages are studded with quotations delightfully quaint and characteristic; and the passages of original narrative nowhere obscure these invaluable "documents."

Voyage Around my Chamber, by Xavier De Maistre. (1874.) A charming group of miniature essays, polished like the gems of a necklace, the titles of which were suggested by the familiar objects of the author's room. It was written during his confinement for forty-two days under arrest in Turin, while holding the position of an officer in the Russian army. He treats his surroundings as composing a large allegory, in which he reads the whole range of human life. He depicts with delight the advantages of this kind of "fire-side travel," in its freedom from labor, worry, and expense; and then he shows under the vast significance of such objects as the Bed, the Bookcase, the father's Bust, the Traveling-Coat, and the instruments of Painting and Music, the wide range of reflection and delight into which the soul is thus led. The bed is the beginning and the end of earthly life; the library is the panorama of the world's greatest ideals; and here he reflects on the grandeur and attractiveness of Lucifer as depicted by Milton. The traveling-coat suggests the influence of costume on character, which is illustrated by the effect of an added bar or star of an officer's coat on the wearer's state of mind. ('The Animal') is the heading of the chapter defining the body as the servant of the soul, a mistress who sometimes cruelly goes away and neglects it, as when, while the mind is absorbed in some entran-

cing thought, the hand catches up heedlessly the hot poker. The most subtle of these interpretations is that of the portrait of a fair lady whose eyes follow the gazer; but foolish is the lover who thinks them bent on him alone, for every other finds them gazing equally at him even at the same moment.

White Company, The, a romantic tale of the fourteenth century, by A. Conan Doyle. Alleyne Edricson, a gentle, noble-spirited youth, who has been sheltered and educated among a company of white-robed Cistercians in England, leaves the abbey to make his way in the world. Together with two sinewy and gallant comrades, Hordie John and Samkin Aylward, he attaches himself to the person and fortunes of Sir Nigel Loring, a doughty knight, the mirror of chivalry, ever in quest of a passage-at-arms for the honor of his lady and his own advancement in chivalry.

In vigorous phrase and never-flagging interest, the tale rehearses how that Sir Nigel heads the "White Company," a band of sturdy Saxon bowmen, free companions, and leads them through many knightly encounters in the train of the Black Prince, in France and Spain. The story rings with the clash of arms in tourney lists, during way-side encounters and on the battle-field, and reflects the rude but chivalric spirit of the century.

Many characters known to history are set in lifelike surroundings. The movement is rapid, stirring episodes follow each other rapidly and withal there is presented a careful picture of the tumultuous times in which the varied scenes are laid.

It is in Spain that Sir Nigel's young squire, Alleyne, wins his spurs by gallant conduct, thrillingly told in a passage which will rank with the author's ablest efforts. Alleyne lives to return, with a few comrades of the decimated White Company, and claims the hand of Lady Maude, Sir Nigel's daughter, who has long loved the young squire, and gladly weds him as a knight.

She, by Rider Haggard. (1887.) This is a stirring and exciting tale. Mr. Haggard has pictured his hero as going to Africa to avenge the death of an Egyptian ancestor, whose strange history has been handed down to him in

an old manuscript which he discovers. His ancestor, a priest of Isis, had been slain by an immortal white sorceress, somewhere in Africa; and in the ancient record his descendants are exhorted to revenge his death. The sorceress, no other than "She," is discovered in a remarkable country peopled by marvelous beings, who, as true servants of the sorceress, present an exaggerated picture of the barbaric rites and cruelties of Africa. To this strange land comes the handsome and passionate Englishman, with two companions who share his many thrilling experiences. A mysterious bond exists between the young Englishman and the sorceress: the memory of the ancient crime and the expectation of its atonement. The climax of the story is reached when the travelers and the sorceress together visit the place where the mysterious fire burns which gives thousands of years of life, loveliness, strength, and wisdom, or else swift death. "She" for the second time dares to pass into the awful flame, and so meets her doom, being instantly consumed. The weird tale does not lack a fitting background for its scenes of adventure, the author choosing an extinct volcano for the scene of the tragedy; so vast is its crater that it contains a great city, while its walls are full of caves containing the marvelously preserved dead of a prehistoric people. Mr. Haggard's practical knowledge and experience of savage life and wild lands, his sense of the charm of ruined civilization, his appreciation of sport, and his faculty of imparting an aspect of truth to impossible adventures, find ample expression in this entertaining and wholly impossible tale.

Uarda, by Georg Moritz Ebers. (1876.)

This is a study of ancient Egyptian civilization in the city of Thebes, in the fourteenth century before Christ, under Rameses II. A narrative of Herodotus, combined with the Epos of Pentaur, forms the foundation of the story. We have a minute description of the dress, the food, the religious customs and wars of the ancient Egyptians. There are three separate love stories: that of Bent-Anat, daughter of Rameses, who loves Pentaur, the poet-priest; that of Nefert, wife of Mena, the king's charioteer; and that of Uarda herself, who has many adorers, for only one of whom she

cares,—Rameri, the king's son. Pentaur is sent into exile, rescued by Uarda, following in Bent-Anat's train. He saves the king in battle, and is rewarded with the princess's hand. Nefert is pursued by Paaker, but is true to her husband. Paaker plots to betray Rameses, and perishes in his own trap. It then becomes known that he is the son of a gardener, and Pentaur the true son of the noble, they having been exchanged at birth. Uarda (The Rose) proves to be grandchild to the king of the Danaids, her mother having been taken captive many years before. She marries Rameri; and after her grandfather's death, they rule over many islands of the Mediterranean and found a famous race.

Signor Io, II, by Salvatore Farina.

This story of the egoism of Marco Antonio Abaté, professor of philosophy in Milan, is charmingly told. In the first three chapters, the Professor, in the most naïve manner, tells of his detestation of egoism, and how he has sacrificed himself by allowing his dead wife, and living daughter Serafina, to make themselves happy by waiting on him. Iginio Curti, an opera singer, is the wolf who breaks up his happy home by marrying Serafina. Many letters from his daughter he returns unopened to Curti. Tiring of his solitary life, he advertises for a wife. In one of the answers, signed Marina, the writer says she is a young widow. He recognizes the handwriting of his daughter, and writes for her to come home. She does so; and he finds Curti has told her nothing about the return of the letters, but has given her many presents, which, he said, came from her father, in place of letters.

Thinking Serafina ill, her father obliges her to go to bed; and he goes to bring the granddaughter, whom Serafina had left at home. His surprise is great when he finds Curti alive and healthy, and that Marina is an opera singer for whom Serafina had written the letter. When he discovers that Curti not only deceived his daughter as to her father's selfishness, but that his little granddaughter believes him to have sent her many presents, he says that hereafter he will teach his pupils that above all the treatises on philosophy, there is one that must be studied early and to the last day of our lives, self—II Signor Io.

Usurper, The, by Judith Gautier. This interesting novel, which was first published in 1875, in two volumes, is founded on an episode in Japanese history. The author, who had numbered among her instructors a Chinaman, gives a most accurate and painstaking description of the feudal and social life and customs of Japan. Taiko-sama, one of the great soldiers of Japan, had reduced the power of the Mikado to a shadow, and was himself the real ruler with the title of Shōgun. Before dying, he married his son Fidé-Yori to the granddaughter of Hyeas, and made the latter regent until his son should be of age.

It is at this time (1614) that the action of the novel begins. Iwakura, Prince of Nagato, who is the intimate friend of Fidé-Yori, is the hero of the tale, who endeavors to foil the schemes of Hyeas. Iwakura is in love with the Queen, and through her obtains an order for Hyeas to surrender his power to Fidé-Yori. Hyeas refuses, and a civil war begins. Iwakura has among his subjects one named Sado, who resembles him so closely that Sado is enabled to lead a life of fashion and folly in his master's person while Iwakura is in another place serving Fidé-Yori. When war begins, he sends Sado to defend Nagato, while he, with a band of two hundred sailors, devotes himself to a desultory warfare, turning up when least expected, and saving the Mikado and Queen from being captured. Sado is defeated and beheaded. The head is sent to Hyeas, who believes it to be that of Iwakura; but the latter with his band makes his way into Hyeas's camp, steals Sado's head and two hundred horses, and rides away, to the great dismay of Hyeas's army. Peace is proclaimed and reigns for a short time; but Hyeas learning of the Queen's love for Iwakura, she resigns the crown, and the Mikado marries the second granddaughter of Hyeas. The latter attacks the palace of Fidé-Yori, who is about to kill himself, when Iwakura appears and shows him a subterranean passage through which Fidé-Yori escapes to the province of Satsuma, where his descendants are said still to live. Iwakura sets fire to the palace and is destroyed with it. The descendants of Hyeas ruled Japan until 1868, when the Mikado again came into power.

Moral Tales, by Miss Edgeworth (1801), have been translated into many languages, and have retained their popularity in England and abroad. As the title denotes, these stories have a didactic purpose, and although intended to amuse young people, would insinuate a sugar-coated moral. The character-drawing is capable and shrewd; and the fluent, animated style makes them easy reading. The seven stories comprising the volume have a sensible, matter-of-fact, thoroughly eighteenth-century quality. Miss Edgeworth inculcates nobility, generosity, and sincerity; but above everything else, she inculcates good sense. It is not enough for young Forester to be brave and talented. He is held up to ridicule for his uncouth ways and disdain of conventions, until he learns the wisdom of conforming to social usage. Evelina is a feminine Forester, and learns the same lesson. Tact is a favorite virtue with Miss Edgeworth. It is by carefully consulting the individual tastes of her pupils that "The Good French Governess" reforms Mrs. Harcourt's family. Tact is the secret of the "Good Aunt's" success in her educational experiment. Miss Edgeworth teaches boys and girls to despise self-indulgence and uncontrolled emotion; and to mistrust appearances. Her model hero is young Mr. Mount-eagle, the matrimonial prize in 'Made-moiselle Panache,' who, momentarily attracted by the beauty of Lady Augusta, has the sense to perceive her inferiority to the sensible, domestic, and amiable Helen Temple.

Synnövé Solbakken, by Björnsterne Björnson. This story, which was the first to reveal to the world at large the genius of the author, was brought out in 1857, in a Norwegian newspaper, and was not translated into English until 1870, although it had previously appeared in French, German, Spanish, and Russian. The scene of the narrative is laid among the Norwegian hills, which are minutely and picturesquely described. Synnövé, the daughter of a well-to-do farmer, is a pretty and charming girl, idolized by her parents and beloved by all who know her. She loves her early friend and schoolmate Thorbjörn Granliden, who is generally considered a rough and vindictive fellow. He is the son of worthy parents, but his father, by over-severity towards him in

his childhood, has inculcated in him the very traits he has endeavored to overcome, and Thorbjörn grows up aggressive and reticent. He is deeply in love with Synnövé, but does not dare to confess his feelings to her family; nor does she allow him to visit her, on account of the reputation in which he is held. He finally promises her he will mend his ways and become more respected, when he unintentionally becomes entangled in a brawl, and is stabbed and seriously wounded. This catastrophe causes a change in him for the better; and by the time of his recovery he is much softened and improved. His father at the time of his son's illness realizes how deep his affection is for him, and a reconciliation takes place between them which is the beginning of their final understanding of each other. After his return to health, his father goes with him to Solbakken and asks for the hand of Synnövé in marriage, which is granted by her parents. The story has been called one of Björnson's masterpieces; and shows his fine perception of human nature, and his skill in revealing the traits and characteristics of the peasantry of his native country. The development of the savage beauty of Thorbjörn's character, and the strong scene at the church door, where he becomes reconciled to his former enemy, show the marvelous power of the author.

Rab and His Friends, by Dr. John Brown (1855), a short story by a well-beloved Edinburgh physician, is one of the choicest of English classics. Rab is a sturdy mastiff—"old, gray, brindled, as big as a little Highland bull"—with "Shakespearean dewlaps shaking as he goes." His friends are his master and mistress, James Noble, the Howgate carrier, "a keen, thin, impatient, black-a-vised little man"; and the exquisite old Scotchman, his wife Ailie, with her "unforgettable face, pale, serious, *lonely*, delicate, sweet," with dark gray eyes "full of suffering, full also of the overcoming of it." Ailie is enduring a terrible malady; and her husband wraps her carefully in his plaid and brings her in his cart to the hospital, where her dignified patient loveliness through a dangerous operation moves even the thoughtless medical students to tears. She is nursed by her husband. "Handy, and clever, and

swift, and patient as any woman, was that horny-handed, snell, peremptory little man;" while Rab, quiet and obedient, but saddened and disquieted by the uncomprehended trouble, jealously guards the two. Perhaps no truer, more convincing dog character exists in literature than that of ugly faithful Rab. The pathos in the simple lives of himself and his friends is heightened by the tinge of Scotch dialect, as well as by the author's wise self-restraint. The story springs from his scientific knowledge of life and disease, like a flower from the soil. Its essence and charm lie in the warm-heartedness and refined sympathy which lift it above science, and vibrate contagiously in every word.

Poet at the Breakfast Table, The, by Oliver Wendell Holmes. 'The Poet,' like its predecessors, 'The Autocrat' and 'The Professor,' was first printed as a series of papers in the *Atlantic Monthly*, making its appearance in 1872. In merit it is somewhat superior to 'The Professor,' but hardly equal to 'The Autocrat'; and though containing the familiar 'Aunt Tabitha,' and 'Homesick in Heaven,' has nothing to be compared with 'The Chambered Nautilus' or 'The One-Hoss Shay.'

Like the earlier volumes, it consists of rambling, discursive talks on many subjects,—religion, science, literature,—with a frequent excursion into the realm of philosophy. The local flavor is very strong, as usual with Holmes; and probably the papers will always have a greater attraction for New-Englanders than for those to whom the local allusions are pointless, and the setting alien. Nevertheless, the author's sympathies are as wide as humanity itself; and he gives many a hard hit at prejudice and intolerance. Moreover he says repeatedly that his chief object in writing is to meet some need of his fellow-creatures, to strike some chord that shall wake a responsive note in some kindred soul. Certainly this wide-reaching human kindness is not the least charm of this delightful book.

The principal persons at the table are the Poet; the Old Master, a scholarly philosopher; the Scarabee, a withered entomologist; the poetic young astronomer; Scheherazade, a young girl who writes stories; and the Lady. All of these occasionally take part in the con-

versation, but frequently the writer in his own person addresses the reader directly. In whatever guise he appears, however, we cannot help recognizing the genial personality of Holmes himself. As he says in the verses subjoined as epilogue to the series:—

"A Boswell, writing out himself!
For though he changes dress and name,
The man beneath is still the same,
Laughing or sad, by fits and starts,
One actor in a dozen parts,
And whatsoe'er the mask may be,
The voice assures us, This is he."

Martian, The, by George Du Maurier, his third and last novel, was published posthumously in 1897. The hero is Barty Josselin, the story of whose life is told by his friend and companion, Robert Maurice. The school life of the two lads in the "Institution F. Brossard," in Paris, is sketched in detail in Du Maurier's inimitable manner, the account being largely autobiographic. Barty is from the start a handsome, high-spirited, mischievous, and gifted fellow, thoroughly practical, yet with traits that have in them a strange idealism. After school, the boys return to England, and Barty goes into the army, but does not like it, and resigns. Then his eyes give out; and he travels for a time, and consults various physicians, being helped finally by a celebrated German specialist, Dr. Hasenclover, who assures him that he will be blind in only one eye. Before this, he has come to such melancholic discouragement that he intends suicide; being saved therefrom by discovering in a dream that he has a kind of guardian spirit, the Martian, a woman soul, who has undergone a series of incarnations, and is now an inhabitant of Mars. She advises him about his eyes, and thereafter, for many years, she constantly communicates with him and helps him, using a kind of shorthand called *blaze*. She inspires him to write wonderful books, whereby he becomes a famous author. Against her advice, he obeys the dictates of his heart by marrying Leah Gibson, a noble Jewess, when the Martian would have had him choose Julia Royce, an English belle whom he meets in Germany. The marriage is so happy that the Martian acknowledges her mistake. When Barty's daughter Martia is born, the Martian becomes incarnated in her form; and upon the young girl's death, the strange being

from another world returns to Mars, whereupon Barty himself also passes away. The charm of the story lies in the genial description of bohemian friendship and love, seen retrospectively in the half-light of illusion; and in the suggestive way in which the odd supernatural element is woven into the narrative.

Tartuffe, by Molière (Jean Baptiste Poquelin). This most famous comedy, once performed under the title 'The Impostor,' was published complete in 1669. The principal characters are: Madame Pernelle; Orgon, her son; his wife Elmire, his son, and daughter; and a friend, Tartuffe, who stands forth as a type of the religious hypocrite. The old lady is very devout, but uses plain words when scolding the grandchildren. Orgon, the husband, on coming home hears that his wife is ill; but immediately inquires about Tartuffe, seeming to think of no else. This honey-lipped egoist is chosen by the father as the proper person to whom he should marry his daughter.

But she thinks not so. Those who are forced to marry against their will do not make virtuous wives. The modesty of Tartuffe is easily shocked; yet he would examine closely the material of the dress of Elmire, to whom he pays court, telling her that to sin in secret is not to sin at all. Elmire risks her reputation a little to unmask the vile deceiver in the eyes of her husband. Through fear of hell, Tartuffe yet rules the husband, gets his property by scheming, and has him arrested as a traitor. At last the king acts; and Tartuffe is led off to prison. This is a striking presentation of the manners and morals of the people and times.

Paris in America ('Paris en Amérique'), by Édouard René Lefebvre Laboulaye. This satirical romance was first published in 1863. Through the wonderful adventures of a Parisian doctor of the conventional type, who with his whole family is spirited away to America by a sorcerer, Laboulaye sets forth an amusing contrast between many customs and institutions of the New World and those of his own "belle France." The whimsical conceit of this old Frenchman suddenly become in appearance and environment an American, while retaining his memory and his hereditary prejudices

and opinions, serves Laboulaye as a means of expressing himself pungently on many points wherein his own country might well learn of a younger nation.

The first bewildering change which greets the metamorphosed physician is the exceeding comfort of his household arrangements, with the unfamiliar baths and heating apparatus; the next is the affectionate and unrestrained attitude of his wife and children. A thunderbolt falls upon him when he finds his daughter engaged to a man who has not previously asked his consent, and who makes absolutely no inquiries about a dot. An equal surprise is the career of his son, who at sixteen chooses a business, finds an opening, and departs, like a man, for the Indies.

Then in a succession of humorously interesting chapters the author takes his hero through the civil world of America as it was in the sixties; he makes him a volunteer fireman, shows him the inner workings of the free American Press, initiates him into the bitter knowledge of what it is to be a candidate for office. And the whole is told with the would-be grumbling tone of an old fellow who wants to believe in the superiority of his adored country in every particular over this "land of savages."

But alas when the sorcery is undone, and the Parisian reawakes in fair Paris, with an unmistakable French family about him, he would fain have remained under the enchantment. His son is no longer self-reliant; his daughter blushes and is shocked to tears at his suggestion that she shall marry the man of her heart; and his wife is indignant that he should suppose his daughter so ill-bred as to have a choice. There is a keen reproach for France in the mockery of the finale, which pictures the doctor in an asylum, where in the estimation of his countrymen, his strange ideas fit him to be an inmate.

Last Days of Pompeii, The, by Edward Bulwer, Lord Lytton. (1834.) The characters and scenes of this story are in a great measure suggested by the peculiarities of the buildings which are still to be seen at Pompeii. The tale begins a few days before the destruction of Pompeii, and ends with that event. The simple story relates principally to two young people of Grecian origin, Glaucus and Ione, who are deeply attached to each other. The former is a

handsome young Athenian, impetuous, high-minded and brilliant, while Ione is a pure and lofty-minded woman. Arbaces, her guardian, the villain of the story, under a cloak of sanctity and religion, indulges in low and criminal designs. His character is strongly drawn; and his passion for Ione, and the struggle between him and Glaucus, form the chief part of the plot. Nydia, the blind girl, who pines in unrequited affection for Glaucus, and who saves the lives of the lovers at the time of the destruction of the city, by conducting them in safety to the sea, is a touching and beautiful conception. The book, full of learning and spirit, is not only a charming novel, but contains many minute and interesting descriptions of ancient customs; among which, those relating to the gladiatorial combat, the banquet, the bath, are most noteworthy.

Pearl of Orr's Island, The, by Harriet Beecher Stowe. This story gives a truthful and interesting picture of the people in a Maine fishing hamlet. Mara Lincoln, the "Pearl," a beautiful girl, has been brought up by her grandparents, Captain and Mrs. Pennel; her father having been drowned and her mother having died at her birth. Moses, the hero of the book, shipwrecked and washed ashore upon the island when very young, is brought up and cared for by the Pennels; and bears their name. The result of this is the mutual attachment of the young people, which is at first more strongly felt by Mara. Moses accepts Mara's devotion as a matter of course, and does not awaken to the fact that he is in love with her until piqued by the attentions bestowed upon her by Mr. Adams of Boston. Then, prompted by jealousy, he pays marked attention to Sally Kittridge, a bright and attractive girl, Mara's dearest friend; but Sally, always loyal to Mara, makes Moses realize the true state of his feelings.

The descriptions of the picturesque scenery of the island are graphic and accurate; and the Pennel house, now known as the "Pearl house," and the "grotto," where Moses and Sally are shut in by the tide, are objects of interest to visitors. The spicy sea-yarns of Captain Kittridge, and the quaint sayings of Miss Roxy and Miss Ruey Toothacre are entertaining features of

the book. 'The Pearl of Orr's Island' was not published until 1862, although it was begun ten years before that time.

Minister's Wooing, The, by Harriet Beecher Stowe. The scene of this interesting story is laid in New England, and deals with the habits and traditions of the past century. Mary Scudder, the only daughter of a widowed mother, has been reared in an atmosphere of religion and piety. Being of a naturally sensitive temperament, she lives up to their teachings with conscientious fervor. She is in love with her cousin, James Marvyn, but does not listen to his protestations, because he has no religious belief. He goes to sea, is shipwrecked, and supposed to be drowned; and Mary, in course of time, feels it to be her duty and pleasure to become engaged to the venerable Dr. Hopkins, her pastor and spiritual adviser. The wedding-day is set, and only one week distant, when Mary receives a letter from James Marvyn, telling of his miraculous escape from death, his religious conviction, and change of heart, and his abiding love for her. He follows the letter in person, and presses his suit; but Mary, in spite of her inclinations, considers it her duty to abide by her promise to the Doctor. However, through the intervention of Miss Prissy Diamond, a delightful little dressmaker, who acquaints Dr. Hopkins with the facts of the case, this sacrifice is prevented. The good Doctor, at the cost of his own happiness, relinquishes Mary, and gives her to James. The central purpose in this story is to show the sternness and inflexibility of the New England conscience, which holds to the Calvinistic doctrines through all phases of life. The struggle that goes on in the heart of Mrs. Marvyn and of Mary, when James is supposed to be drowned unconverted, is a graphic delineation of the moral point of view at that time. All the characters in the book are well drawn and have striking individualities; Madame de Frontignac, Miss Prissy, and Candace, the colored servant, being especially worthy of note. The story was first published in serial form in the *Atlantic Monthly* in 1859.

Micah Clarke, by A. Conan Doyle, presents in the form of a novel a graphic and vivid picture of the political condition in England during the Western

rebellion, when James, Duke of Monmouth, aspired to the throne, and when Englishmen were in arms against Englishmen. The story tells of the adventures of the young man whose name the book bears, of the many perils which he encountered on his journey from Havant to Taunton to join the standard of Monmouth, and of the valiant part he played in the final struggle, when the King's troops were victorious and hundreds of Protestants, who had escaped death on the field, were hanged for treason.

Through this melancholy but thrilling narrative runs a pretty vein of love-making. The gentle and innocent Puritan maid, Mistress Ruth Timewell, who had never heard of Cowley or Waller or Dryden, and who was accustomed to derive enjoyment from such books as the 'Alarm to the Unconverted,' 'Faithful Contendings,' or 'Bull's Spirit Cordial,' finds love more potent than theology, and prefers Reuben Lockarby, a tavern-keeper's son, to Master John Derrick, a man of her own faith.

But the climax of 'Micah Clarke' is reached in the description of the battle on the plain in the early morning, in which one learns what religion meant in England toward the close of the sixteenth century. Against the disciplined and well-equipped regiments of the King are opposed Monmouth's untrained and ragged forces,—peasants, armed only with scythes, pikes, and clubs, but with the unfaltering courage of fanaticism in their hearts and with psalms on their lips.

Again and again they stand firm while the serried ranks of the royal troops are hurled against them. They meet death with a song, and flinch not. But as the day advances, out of the fog break the long lines of the King's cavalry, "wave after wave, rich in scarlet and blue and gold," and the scythe-men and pikemen of Monmouth are cut to pieces. The duke himself, preferring life with disgrace to honor and death, is seen galloping in terror from the field. But even as the leader flies, one of his peasant soldiers, whose arm had been partially severed by a ball, sits behind a clump of alder bushes freeing himself from the useless limb with a broad-bladed knife, "and giving forth the Lord's Prayer the while, without a pause or a quiver in his tone."

'Micah Clarke' is a book for old and young; a book which instructs, while it quickens the imagination and stirs the blood.

Mr. Verdant Green, an Oxford Freshman. The Adventures of, by "Cuthbert Bede" (Rev. Edward Bradley). Since its publication in 1853-57, this story has taken a certain place as an English humorous classic, comparable in some sort to Kortum's famous 'Jobsiad' in German (though one is in prose, the other in doggerel verse), but on the whole *sui generis*. It narrates the university adventures of an innocent and simple young Englishman of family and position, brought up in the bosom of an adoring family; the pranks his fellow undergraduates play on him; the rather severe "course of training" they put him through, in order to remove his "home-feathers," and the result finally achieved. Humor and fun abound in it; and though much of the fun is mere horse-play, and much of the humor of a kind which a later literary taste finds happily out of fashion, the book still gives pleasure to the whole English undergraduate world, and to a smaller American contingent.

Manxman, The, by Hall Caine, is a present-day romance, the scene of which is the Isle of Man. It was published in 1894; and was the most successful of the author's novels up to that time. Old Iron Christian, Deemster (or Judge) of the Isle, has two sons, Thomas and Peter. The elder, Thomas, marries below him and is disinherited. He dies, leaving a son, Philip, who is reared in the Deemster's house. The younger, Peter, has an illegitimate son, Peter Quilliam, who loves pretty Kate Cregeen, daughter of an innkeeper. The two lads grow up together as sworn friends. Peter and Kate are sweet-hearts, but her father objects to him because of his birth and poverty. Pete goes off to make his fortune, leaving Kate in Philip's charge. Philip, during his absence, wins her love and betrays her. Meanwhile tidings come of Pete's death. Philip cares for Kate, but feels that she is in the way of his ambition to become Deemster. He tells her that they must part; and on the return of Pete, who was falsely reported dead, she marries the latter out of pique, hoping until the last that Philip will interfere

and marry her himself. She has a child by her husband, but is tortured by the thought that it may be Philip's. The shame of her loveless marriage nearly drives her crazy; and on Philip's return from abroad she runs away on the very day that he becomes Deemster, to live with him secretly, under an assumed name. The blow well-nigh crushes Pete when he returns to the empty house. He does not suspect that she has joined Philip; whom he tells that, solicitous for her health, he has sent her to England. To guard her good name he even receives mock letters from her, written by himself. Philip represents to Pete that she is dead. The husband never learns the truth, but leaves the island forever, placing the boy in Philip's keeping. Their guilty union so preys upon the conscience of both Philip and Kate, however, that the woman at last leaves him, and Philip offers what restitution he can. He makes a public declaration of his sin, resigns his high office, and takes in his own hand of the woman he has loved and wronged, that they may begin life openly together. With this dramatic scene of the confession the story closes.

Leighton Court, by Henry Kingsley. (1866). This book is an interesting story of English social life at the time of the Indian mutiny. Robert, the younger brother of Sir Harry Poynitz, masquerading as a master-of-hounds under the name of Hammersley, is engaged by Sir Charles Seekerton to take care of his pack. He falls in love with Laura Seekerton, and at last tells her of his attachment, when she urges him to leave the country. The next morning Hammersley's horse is discovered drowned on the sea-shore, and his master is supposed to have shared the same fate. Laura, believing him dead, accepts the hand of Lord Hatterleigh. The plot now concerns itself with gambling debts, family quarrels, and intrigues social and financial, tale-bearings, challenges, and sudden deaths. It moves rapidly, however, to a proper ending. The author calls the story "a simple tale of country life." The character of Hatterleigh, with his sterling worth hidden under a rather dull and effeminate exterior, is very cleverly drawn, as is also Sir Harry Poynitz, with his life of apparent villainy and final justification.

White Aprons, a romance of Bacon's Rebellion, by Mrs. Maud Wilder Goodwin, is a story of the struggle in Virginia between popular rights and aristocratic privilege a hundred years before the Revolution. The hero, Bryan Fairfax, is sent by Bacon to bring to his camp several ladies, adherents of his opponent, Governor Berkeley. Among them is Penelope Payne, with whom the young soldier speedily falls in love. Bacon sends Penelope to Jamestown to inform Berkeley that if he attacks before noon, the women will be placed in front of Bacon's uncompleted works. Penelope taunts Bacon with cowardice, and tells him that he and his followers shall be known as White Aprons. The tide of war turns, Bacon dies, and Fairfax is taken prisoner by Berkeley, who becomes an unbearable tyrant. When Fairfax is put on trial for his life, Penelope, to the surprise of all, comes forward to testify in his favor, and openly confesses her love for him. Berkeley in a frenzy of rage condemns Fairfax to death, but consents to his reprieve for three months. Penelope straightway sets out for England to seek a pardon from the King. She goes to the house of her uncle, the historic Samuel Pepys, and there she meets Dryden, Buckingham, and various other wits and beaux. The beauty of her portrait, painted by Kneller, obtains her an audience with the King; who, after a trial of her constancy, grants her the pardon, with which she makes all speed home, arriving at the critical moment when Fairfax is on the scaffold. The story ends as it begins, with the burden of an old song: "Love will find out the way." Though slight in texture, the work is very daintily executed, and the spirit of colonial Virginia is well suggested.

Friendships of Women, *The*, by W. R. Alger (1868), is a curious and suggestive work on the emotional and affectionate side of woman-nature. The different chapters consider the friendships of mothers and sons, of daughters and fathers, of sisters and brothers, of wives and husbands, of mothers and daughters, of women and women. Platonic love is also considered at length. The author is less the creator than the editor of his subject. The chief value of the work is indeed the vast number

of historical examples brought together in illustration of the kind of relationship in question. It is a summing up of concrete instances of friendship.

The book had great vogue in its day. Its readableness and interest have not been diminished by time.

Woman in the Nineteenth Century, by Margaret Fuller Ossoli. (1844.)

A book of special interest from the remarkable character and intellectual ability of its author, and from the representative position which it holds as an early prophecy of the now broadly developed recognition of women as aspirants for culture, and as applicants equally with men for positions and privileges in the various fields of human activity. After actively participating in the celebrated Brook Farm experiment of idealist socialism, where she thoroughly wrought out for herself new-departure convictions in religion, and having served a literary apprenticeship of note as a translator from the German, and as editor for two years of *The Dial*, a quarterly organ of New England Transcendentalism, she brought out in 1844 her 'Summer on the Lakes,' and the next year the 'Woman in the Nineteenth Century,'—a considerably enlarged reproduction of an essay by her in *The Dial* of October 1843, where she had used the title, 'The Great Lawsuit; or, Man as Men, Woman as Women.' By adding a good deal to the article during a seven weeks' stay at Fishkill on the Hudson (to November 17, 1844), she made what was in effect a large pamphlet rather than a book adequately dealing with her subject, or at all representing her remarkable powers as they were shown in her 'Papers on Literature and Art.' To do her justice, the book, which was her prophecy of a movement which the century is fulfilling, should be taken as a text, and her later thoughts brought together under it, to have as nearly as possible a full indication of what, under more favorable circumstances, her genius would have given to the world.

Matrimony, by W. E. Norris. (1881.)

Mr. Norris's third novel is the story of the fortunes of a county family named Gervis, the scene being laid partly in Beachborough, an English county-town, and partly among an aristocratic half-bohemian set in Paris. Mr.

Gervis, a brilliant diplomat, marries an Italian woman, by whom he has two children, Claud and Geneviève. His second wife is a Russian, Princess Omanoff, who has already been twice married, and has her own cynical views as to the blessings of matrimony. Mr. Gervis and the Princess maintain separate establishments, but are on friendly terms. When the story opens, Mr. Gervis, with his son Claud, after a long residence abroad, has just returned to England to take possession of a family estate, lately inherited. From this point the true story begins. Its complications arise from the love-affairs of Claud and his beautiful sister, from certain outlived episodes in the life of the Princess, and from the serious effects that spring from the frivolous cause of the Beachborough Club's reading-room gossip. Nothing is out of the common, yet the elements of disaster and of tragedy are seen to be potential in the every-day lives of the every-day characters. The book abounds in types of character done to the life. Even the callow clubhouse smokers have an individuality of their own; and French dandies, men of letters, gamblers, scoundrels, Russian adventurers, and back-biting ladies of quality, rowdies, and philosophic speculators on the cosmos in general, are each and all as real as the crowd in the street.

Lady Beauty; OR, CHARMING TO HER LATEST DAY, by Alan Muir. "It always is darker," whispered an old gentleman at my side, "when Lady Beauty leaves the room—always." This eulogistic remark is made at a dinner-table, when the ladies have departed; and the explanation of it is found in the story which the old gentleman afterwards tells,—the story of Lady Beauty's life; a life so charming, so pure and sweet, that at fifty-three Lady Beauty's never-fading loveliness is thus described by a rejected but faithful lover. Lady Beauty, or Sophia Campbell, is the one unworldly member of a worldly family dwelling in the little English town of Kettlewell. The teachings of her mother, Lady Barbara, and the example of her two older sisters are of no avail. For seven years she remains faithful to her absent lover, Percival Brent, and at the end of that time her loyalty is rewarded by a happy marriage,—a marriage as strongly in contrast with the

alliances formed by her sisters as her amiability and gentleness are opposed to their ambition and cynicism.

The story is written, so the author says, to encourage women to be charming to their latest day; and the charm he describes and urges is that of low-toned voices, of fitting raiment, of gentle manners, of lofty aims, of unobtrusive piety, and the charity which forgets and forgives,—all personified in the ideal woman, Lady Beauty. Few more delightful tales of society stand on the library shelf.

Mammon; OR, THE HARDSHIPS OF AN HEIRESS, by Mrs. Catharine Grace Gore. (1842.) Mrs. Gore was the writer of some seventy novels descriptive of the English aristocracy, books dear to the hearts of a former generation, but forgotten to-day. 'Mammon' was published in 1855, and deals with the fortunes of one John Woolston and his family. He marries to displease his father, is for a time very poor, then inherits a fortune, and becomes a "millionary," as Mrs. Gore invariably calls it. Her daughter Janetta is the heiress to whom the book owes its title. Her hardships are those of the princess who feels the crumpled roseleaf under her many mattresses; and the sympathetic tear is slow to fall over her artificial woes. Yet, like all Mrs. Gore's books, this had a great vogue, and was well received even by the critics. Her figures move more or less like automata; and her dialogue keeps the same pace whether the interlocutors are comfortably dining, or are finding their moral world slipping out from under their feet. But that her books faithfully reflect the dull, material, and unideal life of fashionable London in the second quarter of the century, there is no doubt, and it is this fidelity that makes them of consequence to the student of manners or even of morals.

Patty, by Katherine S. Macquoid (1871), is a story of English middle-class contemporary life. Patty Westropp, the pretty and ambitious daughter of a gardener, inherits a fortune, changes her name, attends a fashionable French school, and presently emerges from her chrysalis state a fine lady. Her beauty and her money enable her to marry an English gentleman of good family; and the chief interest of the story lies in the

complications which spring from the contact of a nature ruled by crass selfishness and vulgar ambition, with nobler and more sensitive spirits. The character study is always good, and the novel entertaining.

Mutable Many, The, by Robert Barr, published in 1896. This is one of the many accounts of the struggle between labor and capital. The scene is London, at the present day. The men in Monkton and Hope's factory strike. Sartwell, their manager, refuses to compromise with them, but discusses the situation with Marsten, one of their number, who clings to his own order, at the same time that he avows his love for Sartwell's daughter Edna. Sartwell forbids him to speak to her. The strike is crushed, Marsten is dismissed, and becomes secretary to the Labor Union. He sees Edna several times, she becomes interested in him, and her father sends her away to school. Marsten visits her in the guise of a gardener, offers her his love, and is refused. Barney Hope, son of her father's employer, a dilettante artist of lavishly generous impulses, also offers himself to her and is refused. Later, he founds a new school of art, becomes famous, and marries Lady Mary Fanshawe. Marsten brings about another strike, which is on the eve of success, and Sartwell about to resign his post. Edna, seeing her father's despair, visits Marsten at the Union and proposes to marry him if he will end the strike and allow her father to triumph. He declines to sell his honor even at such a price. The members of the Union, seeing her, accuse Marsten of treachery, depose him from office, and so maltreat him that he is taken to the hospital. His successor in office is no match for Sartwell, who wins the day. Edna goes to Marsten, and owns at last that she loves him.

Lovel, the Widower, by W. M. Thackeray. (1860.) One of the great master's later books, written after his first visit to America, this simple story touches, perhaps, a narrower range of emotion than some of his more famous novels; but within its own limits, it shows the same power of characterization, the same insight into motive, the same intolerance of sham and pharisaism, the same tenderness towards the simple and the weak, that mark Thackeray's more elaborate work. Frederic Lovel

has married Cecilia Baker, who dies eight years later, leaving two children, the little prig Cecilia, and Popham. Their governess, Elizabeth Prior, wins the affection of the doctor, the butler, and the bachelor friend who visits Mr. Lovel and tells the story. Lady Baker's son Clarence, a drunken reprobate, reveals the fact that Miss Prior was once a ballet-dancer (forced to this toil in order to support her family). Lady Baker orders her out of the house; Lovell comes home in the midst of the uproar, and chivalrously offers her his heart and hand, which she accepts, and he ceases to be Lovel the Widower. Lady Baker, his tyrannical mother-in-law, has become immortal.

Paul Clifford, by Bulwer-Lytton. Lord Lytton's object in 'Paul Clifford' was to appeal for an amelioration of the British penal legislation, by illustrating to what criminal extremes the ungraded severity of the laws was driving men who by nature were upright and honest. To quote from Clifford's well-known defense when before the judges: "Your laws are of but two classes: the one makes criminals, the other punishes them. I have suffered by the one—I am about to perish by the other. . . . Your legislation made me what I am! and it now destroys me, as it has destroyed thousands, for being what it made me." The scene of the story is laid in London and the adjoining country, at a period shortly preceding the French Revolution. Paul, a child of unknown parentage, is brought up by an old innkeeper among companions of very doubtful character. Arrested for a theft of which he is innocent, he is sentenced to confinement among all sorts of hardened criminals. He escapes, and quickly becomes the chief of a band of highwaymen. In the midst of a career of lawlessness, he takes residence at Bath under the name of Captain Clifford and falls desperately in love with a young heiress, Lucy Brandon, who returns his affection; but realizing the gulf which lies between them, he resolutely takes leave of her after confessing vaguely who and what he is. Shortly after this he robs, partly through revenge, Lord Mauleverer, a suitor for the hand of Lucy, and intimate friend of her uncle and guardian, Sir William Brandon, a lawyer of great note, re-

cently elevated to the peerage and soon to be preferred to the ministry. Brandon has had, by a wife now long since lost and dead, a child which was stolen from him in its infancy. His secret life-work has been to find and rehabilitate that child, and so preserve the family name of Brandon. As a result of the robbery, two of Paul's associates are captured. He succeeds in liberating them by means of a daring attack, but is himself wounded and taken prisoner. Judge Brandon presides at the trial. At the moment when he is to pronounce the death sentence, a scrap of paper is passed him revealing the fact that the condemned is his own son. Appalled at the disgrace which will tarnish his brilliant reputation, he pronounces the death sentence, but a few minutes afterward is found dead in his carriage. The paper on his person reveals the story, and Clifford is transported for life. He effects his escape, however, and together with Lucy, flees to America, where his latter days are passed in probity and unceasing philanthropic labors.

Modern Régime, The, by H. A. Taine. (1891.) This is the third and concluding part of Taine's 'Origins of Contemporary France,' of which his 'Ancient Régime' and 'French Revolution' were the first and second. While based on the fullest and minutest research, and giving a striking picture of the new régime following the Revolution, it is less impartial than the previous parts of the work. The indictment of Napoleon is as bitter as the picture of his almost superhuman power is brilliant; and whatever the Revolution produced is referred to mingled crime and madness. Taken together, the three works show Taine at his best of originality, boldness, and power as a writer.

Morals of Lucius Annæus Seneca, The, is the general title given to twelve essays on ethical subjects attributed to the great Roman Stoic. They are the most interesting and valuable of his numerous works. Representing the thought of his whole life, the most famous are the essays on 'Consolation,' addressed to his mother, when he was in exile at Corsica; on 'Providence,' "a golden book," as it is called by Lipsius, the German critic; and on 'The Happy Life.' The Stoic doctrines of calmness,

forbearance, and strict virtue and justice, receive here their loftiest statement. The popularity of these 'Morals' with both pagan and Christian readers led to their preservation in almost a perfect condition. To the student of Christianity in its relations with paganism, no other classic writer yields in interest to this "divine pagan," as Lactantius, the early church father and poet, calls him. The most striking parallels to the formularies of the Christian writers, notably St. Paul, are to be found in his later works, especially those on 'The Happy Life' and on 'The Conferring of Benefits.'

Life, Letters, and Journals of George Ticknor. (2 vols., 1876.) The story of the life of a private gentleman is here delightfully told through his journals and letters to and from friends; his daughter, with excellent taste, having joined the history which these documents reveal, by the slightest thread of narrative. The birth of George Ticknor in Boston in 1791, his education in private school and college, his deliberate choice of the life of a man of letters as his vocation, his four years of study and travel abroad, from the age of twenty-three to that of twenty-seven, his work at Harvard as professor of French and Spanish, his labor upon his 'History of Spanish Literature,' his delightful home life, a second journey in Europe in his ripe middle age, and still a third, full of profit and delight, when he was sixty-five, his profound interest in the war for the maintenance of the Union, and finally the peaceful closing of his days at the age of seventy-nine,—these are the material of the book. But the reader sees picture after picture of a delightful existence, and is brought into intimate relations with the most cultivated and agreeable people of the century. George Ticknor had the happiness to be well born; that is, his father and mother were well educated, full of ideas and aspirations, and so easy in circumstances that the best advantages awaited the boy. With his inheritance of charming manners, a bright intelligence, a kind heart, and leisure for study, he was certain to establish friendships among the best. The simple, delightful society of the Boston of 18,000 inhabitants, where his boyhood was passed; the not less agreeable but more sophisticated Boston of

40,000 citizens that he found on his return from Europe, a traveled gentleman; and the Boston of three times as large a population, where still his own house afforded the most delightful hospitality and social life, among many famous for good talk and good manners,—this old town is made to seem worthy of its son. The papers recording Mr. Ticknor's visits abroad are crowded with the names of men and women whom the world honors, and who were delighted to know the agreeable American: Byron, Rogers, Wordsworth, Hunt, Lady Holland, Lady Ashburnham, Lord Lansdowne, Macaulay, Sydney Smith, Jeffrey, Lockhart, Châteaubriand, Talleyrand, Madame de Staël, Goethe, Herder, Thorwaldsen, Manzoni, Sismondi, and in later years, every man of note in Europe. Of all of these, most interesting friendly glimpses are given in letters and journals. Mr. Ticknor's characterizations of these persons are admirable, always judicious and faithful, and often humorous. With his strong liking for foreign men and things, he was one of the best Americans, seeing the faults of his country, but loving her in spite of them. Happily he lived to see a reunited Union, and to cherish the loftiest hopes for its future. The young American who looks for fine standards of intellectual, moral, and social achievements will find his account in a study of the life of this modest, accomplished, genial, hard-working, distinguished private gentleman.

Daniel Webster, by Henry Cabot Lodge. This forms Vol. viii. of the 'American Statesmen' series. Mr. Lodge disclaims all credit for original research among MS. records in preparing this life of Webster; and is content to follow in the footsteps of George Ticknor Curtis, to whose "elaborate, careful, and scholarly biography" of the great statesman he frankly acknowledges his indebtedness for all the material facts of Webster's life and labors. But on these facts he has exercised an independent judgment; and this biographical material he has worked over in his own way, producing an essentially original study of the life of Webster. In considering the crises of Webster's life as lawyer, orator, senator, statesman, he in a few brief chapters brings the man before us with striking vividness. To portray Webster as a lawyer, his part in

the Dartmouth College Case is recounted; for there his legal talents are seen at their best. The chapter on this case is a model of clear and concise statement. Webster as an orator is the subject of another chapter, dealing with his speeches in the Massachusetts Convention of 1820, and his Plymouth oration, and their effects upon the auditors. His part in the tariff debates of 1828 in Congress, his reply to Hayne, and his struggle with Jackson, occupy two chapters, in which Webster's extraordinary powers of reasoning and of oratory are analyzed. Mr. Lodge seems to judge without partisanship Webster's Seventh of March speech, and the dissensions between him and his party. He recognizes in Webster, above all, "the pre-eminent champion and exponent of nationality."

Problems of Modern Democracy, by Edwin Lawrence Godkin. (1896.) This collection of eleven political and economic essays, on subjects connected with the evolution of the republic, belongs among the most thoughtful and most interesting books of its class—with Lecky's, Pearson's, Stephen's, Fiske's, and Lowell's. From the first one, 'Aristocratic Opinions of Democracy,' published during the last year of the Civil War, to the last, 'The Expenditure of Rich Men,' thirty-one years elapse; yet the comment of time simply emphasizes the rightness of Mr. Godkin's thinking. He states the aristocratic objections to democracy with absolute fairness, concedes the weight of many of them, is even ready to admit that to some degree democracy in America is still on trial. But he maintains that the right-hand fallings-off and left-hand defections with which its opponents tax our political theories, are really due to quite other causes,—causes inseparable from the conditions of our existence. Thus thoughtfully he considers ethics, manners, literature, art, and philosophy, public spirit and private virtue; and his conclusion is that the world's best saints of the last hundred years have come out of the Nazareth of democracy,—issuing from the middle and lower classes in Europe, from the "plain people" in America. 'Popular Government' is a review and refutation of much of the doctrine of Sir Henry Maine, in his volume on that subject. 'Some Political and Social Aspects of the Tariff' deals with the

subject in its industrial and ethical applications, and concludes that the "independence of foreigners" which a high tariff is supposed to secure, must be the result simply and solely of native superiority, either in energy, or industry, or inventiveness, or in natural advantages. The papers on 'Criminal Politics,' 'Idleness and Immorality,' 'The Duty of Educated Men in a Democracy,' 'Who Will Pay the Bills of Socialism?' and 'The Real Problem of Democracy,' are lay sermons of so vigorous an application that the most easy-going political sinner who reads them will not be able to escape the pangs of conscience. The final paper on 'The Expenditure of Rich Men' is a disquisition on the difficulty of real sumptuousness in America.

Language and the Study of Language, by William Dwight Whitney, 1867. This work is not only indispensable to students of comparative philology, but delightful and instructive reading. It controverts some of the positions of Max Müller's 'Lectures on the Science of Language,' notably in its answer to the fundamental question. How did language originate? The growth of language is first considered, with the causes which affect the kind and the rate of linguistic change; then the separation of languages into dialects; then the group of dialects and the family of more distantly related languages which include English; then a review of the other great families; the relative value and authority of linguistic and of physical evidence of race, and the bearing of language on the ultimate question of the unity or variety of the human species: the whole closing with an inquiry into the origin of language, its relation to thought, and its value as an element in human progress. Professor Whitney's theory is that acts and qualities were the first things named, and that the roots of language—from which all words have sprung—were originally planted by man in striving to imitate natural sounds (the onomatopoeic theory), and to utter sounds expressive of excited feeling (the interjectional theory); *not* by means of an innate "creative faculty" for phonetically expressing his thoughts, which is Max Müller's view.

Earth and Man, The, by Arnold Guyot. (1849.) This fascinating book was the first word upon its subject,—com-

parative physical geography and its relation to mankind,—which had ever been addressed to a popular American audience. The substance of these pages was first given in the form of lectures before the Lowell Institute of Boston. Professor Guyot contends that geography means not a mere description of the earth's surface, but an interpretation of the phenomena which it describes; an endeavor to seize the incessant mutual action of the different portions of physical nature upon each other, of inorganic nature upon organized beings—upon man in particular—and upon the successive development of human societies. In a word, says the author, it must explain the perpetual play of forces that constitutes what might be called the life of the globe, its physiology. Understood otherwise, geography loses its vital principle, and becomes a mere collection of partial, unmeaning facts. He then goes on to explain how the contours of mountains, their position, their direction, their height, the length and direction of rivers, the configuration of coasts, the slope of plateaus, the neighborhood of islands, and in a word, all physical conditions, have modified profoundly the life of man. He explains in detail the relief of the continents, the characteristics of the oceans, the gradual formation of the continents, the effects of winds, rains, and marine currents on vegetable and animal life, the causes of likenesses and of differences, and finally, the people and the life of the future. Foretold by their physical condition, the long waiting of the southern continents for their evolution has been inevitable; but the scientist foresees for them a full development when the industrious and skillful men of the northern continents shall join with the men of the tropics to establish a movement of universal progress and improvement. Full of knowledge and a lofty spirituality, written always with clearness and often with eloquence, 'The Earth and Man' is a book whose charm is perennial.

Lives of the Poets, by Samuel Johnson. The first four volumes of this once very popular work were published in 1779, the last six in 1781. Macaulay pronounced them the best of Samuel Johnson's works. The style is largely free from the ponderous lumbering sentences of most of his other works, the narratives entertaining and instructive,

and the criticisms often just, yet sometimes grossly prejudiced. The volumes were small in size, but Johnson had intended to make his sketches much smaller. They had been ordered by forty of the best booksellers in London to be used as prefaces for a uniform edition of the English poets. Johnson was peculiarly qualified for the work, deriving his material largely from personal recollections. The publishers, it is said, made \$25,000 or \$30,000, while the writer got only \$2,000. The MS. of the work he gave to Boswell, who gives us certain variorum readings. Johnson himself thought the life of Cowley the best, and Macaulay agrees with him. The account of Pope he wrote *con amore*; said that it would be a thousand years before another man appeared who had Pope's power of versification. In the sketch of Milton the old Tory spoke with scorn and indignation of that patriot poet's Roundhead politics, calling him "an acrimonious, surly Republican" and "brutally insolent," and poured contempt on his 'Lycidas.' Such things as this, with his injustice to Gray, called down on his head a storm of wrath from the Whigs; which, however, failed to ruffle in the least the composure of the erudite old behemoth. It is amazing to read the names of "the English poets" in this collection. Who now ever hears of Rochester, Roscommon, Pomfret, Dorset, Stepney, Philips, Walsh, Smith, King, Sprat, Halifax, Garth, Hughes, Sheffield, Blackmore, Fenton, Granville, Tickell, Hammond, Somerville, Broome, Mallet, Duke, Denham, Lyttleton?

Lady of Fort St. John, The, by Mary Hartwell Catherwood. This weird and highly imaginative little story is a romance based on the history of Acadia in 1645, and describing how Marie de la Tour, in the absence of her lord, defends Fort St. John against the besieging forces of D'Aulnay de Charnissay. La Tour, as a Protestant, is out of favor with the king of France; D'Aulnay, with full permission from Louis XIII., is driving him from his hereditary estates. Marie sustains the siege with great courage, until news comes from her husband that their cause is definitely lost; then she capitulates. The end is tragic. There are several well-drawn subordinate characters. The

story takes good rank among the hosts of historic romances which the renaissance of the novel of adventure has given to the time.

Mrs. Caudle's Curtain Lectures, by Douglas Jerrold, appeared first as a series of papers in *Punch*; and were published in book form in 1846. They gained at once an enormous popularity, being translated into nearly all European languages. The secret of this popularity is not difficult to discover. The book is a dramatic embodiment of a world-old matrimonial joke—the lay sermons delivered at night-time by a self-martyrized wife. Mrs. Caudle had little in this world to call her own but her husband's ears. They were her entire property! When Mrs. Caudle died after thirty years of spouseship, the bereaved Job Caudle resolved every night to commit to paper one curtain lecture of his late wife. When he himself died, a small packet of papers was found, inscribed as follows:—

"Curtain Lectures delivered in the course of thirty years by Mrs. Margaret Caudle, and suffered by Job, her husband."

A single paragraph will suffice to show how Job suffered:—

"Well, Mr. Caudle, I hope you're in a little better temper than you were this morning! There—you needn't begin to whistle. People don't come to bed to whistle. But it's like you. I can't speak that you don't try to insult me. Once I used to say you were the best creature living; now you get quite a fiend. *Do let you rest*: No, I won't let you rest. It's the only time I have to talk to you, and you *shall* hear me. I'm put upon all day long; it's very hard if I can't speak a word at night: besides, it isn't often I open my mouth, goodness knows!"

Lost Sir Massingberd, by James Payn. (1864.) This novel, generally considered the best of this indefatigable novelist's stories, was one of the earliest. It is a modern tale of English country life, told with freedom, humor, and a certain good-natured cynicism. A bare synopsis, conveying no idea of the interest of the book, would run as follows: Sir Massingberd Heath neither feared God nor regarded man. His property was entailed, the next heir being his nephew Marmaduke, whom he tries to murder in order to sell the estates. Marmaduke is

befriended by Harvey Gerald and his daughter Lucy, falls in love with Lucy, and finally marries her. Sir Massingberd in his youth secretly married a gipsy, whom he drove mad with his cruelty. She curses him: "May he perish, inch by inch, within reach of aid that shall not come." Sir Massingberd disappears, and all search for him is vain; many months later his bones are found in an old tree, known as the Wolsey Oak. It was supposed that he climbed the tree to look about for poachers, that the rotten wood gave way, and he slipped into the hollow trunk, whence he could not escape. Had he not closed up the public path which skirted the tree, his cries for help must have been heard. With his disappearance and death all goes well with the households on which the blight of his evil spirit had fallen, and the story ends happily.

Led Horse Claim, The, by Mary Hall Foot. The scene of this charming romance is laid in a Western mining-town. On opposite sides of the Led Horse Gulch are the two rival mining-camps, the Shoshone and the Led Horse. Cecil Conrath, lately come to join her brother, superintendent of the Shoshone camp, while wandering alone one morning, finds herself, to her dismay, on Led Horse ground, and face to face with Hilgard, superintendent of the rival camp. He is a handsome and fascinating man, and the two young people rapidly fall in love with each other, though they meet but seldom, on account of the animosity existing between the two mines. From sounds that reach him through the rock, Hilgard discovers that Conrath has secretly pushed his workings beyond the boundary line, and that the ore of which the Shoshone bins are full is taken from the Led Horse claim. The case is put into the hands of lawyers; but before anything can be done, Conrath makes an attempt to jump the Led Horse mine. Hilgard has been warned; and with his subordinate, West, awaits the attacking party at the passage of the drift. Shots are exchanged, and Conrath is killed, whether by Hilgard or West is unknown. Though Hilgard has done but his duty in defending his claim, Cecil cannot marry the possible murderer of her brother. He returns to New York, where he would have died of typhoid

fever, had not Cecil and her aunt opportunely appeared at the same hotel, to nurse him back to life. In spite of the disapproval of her family, the lovers are finally married. This book was published in 1883, and was read with great interest, as being one of the first descriptions of mining life in the West, as it remains one of the best.

Real Folks, by Mrs. A. D. T. Whitney. Mrs. Whitney explains the real folks she means in the saying of one of her characters: "Real folks, the true livers, the genuine *neakburs*—nigh-dwellers; they who abide alongside in spirit." It is a domestic story dealing with two generations. The sisters Frank and Laura Oldways, left orphans, are adopted into different households: Laura, into that of her wealthy aunt, where she is surrounded by the enervating influences of wealth and social ambitions; Frank, into a simple country home, where her lovable character develops in its proper environment. They marry, become mothers, and reaching middle age come, at the wish of their rich bachelor uncle Titus Oldways, to live near him in Boston. The episodes in the two households, the Ripwinkleys and Ledwiths, so widely divergent in character, complete the story; which, while never rising above the ordinary and familiar, yet, like the pictures of the old Dutch interiors, charms with its atmosphere of repose. It is a work for mothers and daughters alike. It exhibits the worth of the domestic virtues and the vanity of all worldly things; but it never becomes preachy. Its New England atmosphere is genuine, and the sayings of the characters are often racy of the soil; while the author's sense of humor carries her safely over some obstacles of emotion which might easily become sentimentality.

Lady of Quality, A. by Mrs. Frances Hodgson Burnett. (1896.) The scene of this story is laid in England, during the reign of Queen Anne. Clorinda, the unwelcome daughter of a dissolute, poverty-stricken baronet, Sir Geoffrey Wildairs, loses her mother at birth, and with her little sister grows up neglected and alone, fleeing from the sound of her father's footsteps. At the age of six she wins his heart by belaboring him with blows and kicks; and from that day, dressed as a boy, she is the

champion and plaything of his dissolute friends. Her child-life is pathetic in its lawlessness, and prophesies a future of wretchedness if not of degradation. But at fifteen she suddenly blossoms into a beautiful, fascinating, and—strange to say—refined young lady. Her adventures, from the time of this metempsychosis, defy the potency of heredity and environment, and hold the reader in amazed attention till the curtain falls upon an unexpected conclusion. This story achieved so great a popular success that it has been followed by a sequel called 'His Grace of Osmonde,' wherein the same characters reappear, but the story is told from the point of view of the hero instead of that of the heroine. 'A Lady of Quality,' in spite of the severe strictures of many critics, has been dramatized by the author and performed with much success.

Education, by Herbert Spencer. (1860.) It is the highest praise that can be bestowed upon this treatise, that it seems now a book of obvious if not of commonplace philosophy, whereas, when it was published, it was recognized as revolutionary in the extreme. So rapidly has its wisdom become incarnated in methods if not in systems. The book opens with an examination of what knowledge is of most worth: it shows that in the mental world as in the bodily, the ornamental comes before the useful; that we do not seek to develop our own individual capacities to their utmost, but to learn what will enable us to make the most show, or accomplish the greatest material successes. But if the important thing in life is to know how to live, in the widest sense, then education should be made to afford us that knowledge; and the knowledge is hence of most value which informs and develops the whole man. Mathematics, Physics, Chemistry, Biology, the Science of Society,—all these are important; but an education which teaches youth how to become fit for parentage is indispensable. Too many fathers and mothers are totally unfit to develop either the bodies, the souls, or the minds of their children. From the duty of preparation on the part of the parent, it is a short step to the duty of preparation on the part of the citizen. And still another division of human life, that which includes the

relaxations and pleasures of existence, should be made a matter of intelligent study; for this comprehends the whole field of the fine arts, the whole æsthetic organization of society. The essayist now considers in detail, Intellectual Education, Moral Education, and Physical Education. He shows not only an unreasoned and unreasonable existing state of things, but he discloses the true philosophy underlying the question, and points out the true methods of reasonableness and rightness. Each chapter is enriched with a wealth of illustration drawn from history, literature, or life; and the argument, although closely reasoned, is very entertaining from first to last. Few books of the age have had a more direct and permanent effect upon the general thought than this; for parents and teachers who know Herbert Spencer only as a name, follow the suggestions which are now a part of the common intellectual air.

Rienzi, The Last of the Roman Tribunes,

by Sir Edward Bulwer-Lytton (1848), is one of the author's most famous historical romances. It is founded on the career of Cola di Rienzi, who, in the fourteenth century, inspired by visions of restoring the ancient greatness of Rome, made himself for seven months master of that imperial city, and after nearly seven years of exile and excommunication, during part of which he was a prisoner, repeated the triumph, finally dying at the people's hands in 1354. Bulwer was so impressed with the heroism and force of character of his hero, that at first he meditated writing his biography, instead of a romance founded on his life. The story adheres very closely to the historical facts. To secure accuracy and vividness of setting, the novelist went to Rome to live while writing it. Rienzi's contradictory character, and above all, his consummate ability, and the ambitious and unprincipled yet heroic nature of his rival, Walter de Montreal, are skillfully drawn. Among the lesser personages, Irene, Rienzi's gentle sister, and Nina, his regal wife, with her love of the poetry of wealth and power; Irene's lover, Adrian di Castello, the enlightened noble; Cecco del Vecchio, the sturdy smith; and the ill-fated Angelo Villani, are prominent. Many of the situations and scenes are very

strong. The treatment is epic rather than dramatic; and the splendid yet comfortless civilization of the Middle Ages, so picturesque and so squalid, so ecstatic and so base, is vividly delineated.

Ersilia, by Emily Frances Poynter, is a story of love, friendship, and art. The scene is mainly in Paris and in a watering-place in the Pyrenees, Eaux Bonnes, where the story opens with the arrival of an Englishman in a hotel at evening, just as a party of three are seen returning from a mountain walk. The Englishman is the artist, Arthur Fleming; the three are: his pupil, Humphrey Rudolph, a youth of mixed English and French parentage; the maiden aunt, Mademoiselle Mathilde de Brissac; and his fair and youthful cousin Ersilia, the supposed widow of the Russian Prince Zarakine. Fleming falls in love with Ersilia, who was already loved by Humphrey; and Humphrey experiences the double wretchedness of a struggle between his love and the friendship that attaches him to both his master and his fair cousin. The marriage of Ersilia and Fleming being arranged for, a M. de Rossel brings news which forever intercepts this union, and Humphrey is induced to write the fatal letter. Fleming and Rossel meet in a duel. The Prince Zarakine, supposed to be dead, reappears, and many interesting complications arise which are told in a very charming style by the accomplished writer.

Jocelyn, by Alphonse de Lamartine. A romantic and sentimental poem published in Paris in 1836, intervening between the author's 'Eastern Travels' and his 'Fall of an Angel,' and succeeded ten years after by his great prose work, the 'History of the Girondins.' 'Jocelyn' was widely read in England, and was the outcome of the extreme romanticism that held sway at the time in Europe. Suspected of containing a concealed attack on the celibacy of the priesthood, the author defends his poem as being purely a poetic creation, constituting a fragment of a great 'Epic of Humanity' which he had aspired to write. The poem expresses the conservative religious feeling of the country as opposed to the military and democratic spirit. There are in it echoes of Chateaubriand, St. Pierre, and Wordsworth; and despite

its wordiness and long-drawn-out descriptions, which have called forth the comment of a reviewer that the author "will not allow even the sun to rise and set in peace," the piece often reaches a very high mark of poetic fervor and beauty. Jocelyn is a priest who leaves behind him certain records describing his suffering and temptations, which are afterwards discovered by his neighbor, a botanist,—the supposed writer of the poem,—who after the pastor's decease visits his dwelling. The story begins with a picture of Jocelyn at sixteen, a village youth of humble but respectable parentage. Morning and evening scenes of village life are graphically depicted, and the episodes of youthful love among the lads and maidens, in which Jocelyn, destined as he is for the priesthood, feels that he has no rightful share. To provide for a suitable dowry in marriage for his sister, he has vowed himself to the Church. War breaking out, and the lives of the clergy being threatened, Jocelyn finds refuge among the solitudes of the Alps. There he meets an old man accompanied by a boy who as refugees are passing near his cave, pursued by soldiers. In the attack which follows, the old man is killed, and Jocelyn takes the boy into his cave. They enjoy a delightful companionship as brothers under the pure and sublime influences of the Alpine home. At length an accident reveals to Jocelyn that his orphan protégé and friend is a maiden, who had disguised herself in flight in male attire, and since had maintained the deception out of reverence for the priestly vows of her protector. The friendship of the two companions becoming now an avowed love, Jocelyn seeks his bishop for advice as to his duty, and is directed to renounce his passion as unlawful, and to be separated from Laurence, the object of his love. Laurence goes to Paris, where years afterwards Jocelyn finds her married, but unworthily, and leading a gay but miserable life. He returns to his mountain home to find solace in his severe round of duty. Called later to minister to a dying traveler on the pass to Italy, he discovers her to be his Laurence, who in breathing her last tells of her never-dying love for him, and bequeathes to him all her fortune, and the prayer that her body may be buried near the scene of their mountain-home ref-

uge. With the execution of this wish the story closes. There are passages of tender emotion and deep piety in the poem that recall 'St. Augustine' and the 'Imitation'; and a pure and lofty moral atmosphere pervades the whole narrative.

Quintus Claudius, by Ernst Eckstein. (Translated from the German by Clara Bell.) This story, which appeared originally in 1881, is 'A Romance of Imperial Rome' during the first century. The work was first suggested to the author's mind as he stood amid the shadows of the Colosseum; and the earlier scenes are largely laid in the palaces and temples that lie in ruins near by this spot. The central motive of the book is the gradual conversion to Christianity of Quintus Claudius, son of Titus Claudius, priest of Jupiter Capitolinus; his avowal of the same, and the consequences that flow from it to himself, his family, and his promised wife, Cornelia. The time of the story is 95 A. D. at the close of the gloomy reign of Domitian; and the book ends with that Emperor's assassination and the installation of Nerva and Trajan. Cornelia, though not a Christian herself, claims to be one, that she may share her lover's fate; and they are exposed together in the arena, where Quintus kills a lion and obtains a temporary reprieve. The death of Domitian releases and saves them. Much of the book is taken up with the love of the Empress Domitia for Claudius. Repulsed by him, she plots against him, or in his favor, as her mood changes. The various other characters in the complicated plan of the book are involved in ceaseless plotting and counter-plotting, either for love or ambition, including the political conspiracy which finally destroys the tyrant and saves Quintus and Cornelia. The chief interest in the story lies in the conflict it reveals between the corruption and decay of the Old Roman society and religion, and the fresh vigor of the new faith, as it appears in the ranks of the humble and despised. The local coloring is excellent; and the ample footnotes explain minutely a thousand details which are ingeniously woven into the text. The author has fulfilled a difficult task with taste and discretion, and has given a vivid glimpse of Rome at the opening

of the Christian Era. The book has enjoyed a wide popularity.

In the *Year of Jubilee*, by George Gissing. (1895.) Mr. Gissing's realism is relentless; and his tale of middle-class philistinism would be unbearable were it not also the story of the growth of a soul through suffering. Nancy Lord, the heroine, daughter of a piano-dealer in a small way, has in her the elements of strength which under other circumstances would have made her silent and rigid father great. Her youth is full of mistakes, the tests of life are all too severe for her, and she seems to have met total defeat before her "fighting soul" sets itself to win. Perhaps it is not a very great victory to turn a foolish and compulsory marriage into a calm and comfortable *modus vivendi*. But it is great to her. Besides the vivid and headlong Nancy, and her faithful friend and servant Mary Woodruffe, there is hardly a personage in the book whose acquaintance the reader would voluntarily make. Even the hero, a gentleman by birth and tradition, seems rather a plated article than "the real thing," though he shows signs of grace as the story ends. All the women are sordid, mean, half-educated under a process which is mentally superficial and morally non-existent. The men are petty, or vulgar, or both. Apparently both men and women, typical as they are, and carefully studied, are meant to show the mischief that may be done by imposing on the commonest mentality a system of instruction fit only for brains with inherited tendencies towards culture. Yet the book is not a problem work. It is a picture of the cheaper commercial London and the race it develops; and it is so interesting a human document that the expostulating reader is forced to go on to the end.

Middle *Greyness*, by A. J. Dawson. (1897.) Henry Manton Darley, "unable to tone down to middle greyness the mad hunger of his passionate nature," has broken his wife's heart and dragged himself down to ruin by a "black streak" of dissipation in his blood. A rich cousin, James Cummings, having a daughter but no sons, offers to bring up Darley's two boys, Robert and William, and start them in life, guaranteeing a splendid career to the most

able,—provided that Darley shall efface himself forever, on pain of forfeiting the compact. Darley, under the name of Crawford, buries himself in the Australian bush for seventeen years. A chance newspaper reference to Robert, his eldest, as the leading man at Oxford, inspires a yearning to see and judge of his sons; and he makes a hasty trip incognito to England for the purpose, returning, however, unenlightened as to their characters. The sons graduate in due course: Robert brilliant and energetic, but erratic and showing symptoms of the "black streak"; while William has the artistic temperament, dreamy and unpractical. Their cousin Charlotte, nicknamed "Trottie," regards them as her brothers, but gradually develops a closer feeling for William. Robert enters Parliament with much éclat, but soon the "black streak" reappears, fostered by Robert's evil genius, Rollo Croft, a dissolute artist. Darley returns again to England to watch over Robert, and becomes his secretary, assuming the name of Crossland. He endeavors to break the Croft connection, but is dismissed for his pains; and Robert breaks down intoxicated at a Parliamentary crisis, loses his seat, and is disinherited by Cummings. William meanwhile has also been disowned for refusing to enter his uncle's business, and earns a precarious living by doing newspaper work. He meets Darley accidentally, and keeps him for a few days, when the latter again returns to Australia, leaving with William his address as "Crawford." Robert discovers his father's whereabouts, seeks him out, is thrown from his horse when intoxicated, and dies recognizing him as "Crossland—secretary—father." William also visits Crawford, and is encouraged by him to return and write the book that is in him; which he does. The book succeeds, his position in literature is assured, he is taken into favor by Cummings, and marries "Trottie." He telegraphs his success to Crawford, whom he never knows to be his father, and who sums up the life-stories:—"Robert is dead with the black streak all through him, and Will is white and strong; and I—I am nothing." The book presents vivid pictures and strong contrasts, from the wild scenery and bush life in Australia to the social and political luxury and refinement of England. The keynote of the action is the struggle of

Darley to secure for his sons the "middle greyness," as between his own disastrous "black streak" and the strong living "white" derived from their pure mother.

Steven Lawrence, Yeoman, by Mrs. Annie Edwards. (1867.) Katharine Fane, rich, beautiful, good, engaged to Lord Petres; and Dora Fane, poor, frivolous, and heartless,—are cousins. Dora sends Katharine's picture to Steven Lawrence, in Mexico, as her own. He falls in love with it, returns to England, discovers his mistake, but is beguiled by Dora into marrying her. They are not happy. Dora persuades him to take her to Paris, where she leads a life of frivolity. Katharine, who loves Steven, though she will not admit it, is his friend, now as ever. She goes to his aid, and fancying him a prey to evil companions, sends him to England. He returns unexpectedly, finds his wife at a ball in a costume he had forbidden her wearing, and casts her off; she elopes, Katharine follows and brings her back. Steven declines to receive her; Katharine takes her to London, where she dies, frivolous to the last. A few days before the time set for her marriage to Lord Petres, Katharine hears that Steven has been thrown from his horse and is dying. She hastens to his bedside, breaks her engagement—and he recovers. He prepares to sell out and go back to Mexico; but Katharine stoops to conquer, begs him not to leave her, and wins the happiness of her life. It is an entertaining story, of the common modern English type.

King Rene's Daughter: A Danish lyrical drama, by Henrik Hertz. (Translation by Theodore Martin: 1849.) The seven scenes of this drama are located in Provence, in the valley of Vaucluse, in the middle of the fifteenth century. The chief characters are King René of Provence, and his daughter Iolanthe, rendered blind by an accident in early infancy, but raised in ignorance of this deficiency to her sixteenth year, when by the skill of her Moorish physician she is to be restored to sight. Plighted in marriage by her father to Count Tristan of Vandemont, for state reasons, without love, the two destined partners have never met; and the count on arriving at manhood repudiates the forced contract. Wandering with his

fellow troubadours through the valley of Vaucluse, he comes by accident upon the secluded garden and villa where King René had kept his daughter in confinement under the care of the faithful Bertrand and Martha. The count, entering while Iolanthe is sleeping under the spell of the Moorish physician, and ignorant that she is the king's daughter, is ravished by her beauty, and lifts the amulet from her breast, at which she awakes. He first reveals to her the secret of her blindness, and declares his love. Surprised by the arrival of the king, he renounces his engagement with his daughter, and thereby his inheritance of a kingdom, that he may marry this beautiful stranger. The Moor appears, declaring the time and the conditions fulfilled for Iolanthe's restoration. Iolanthe comes forth seeing, and is owned by the king as his daughter, and the count as his bride. The whole transaction is between noonday and sunset, and takes place in the rose garden of Iolanthe's villa. The deep psychological motive of the play lies in the fact of the soul's vision independent of the physical sight, and of the inflowing of the soul's vision into the sense rather than the reverse, as the principle of seeing. Ebn Jahia, the Moor, teaches thus:—

"You deem, belike, our sense of vision rests
Within the eye; yet it is but a means.
From the soul's depths the power of vision
flows.

Iolanthe must be conscious of her state,
Her inward eye must first be opened ere
The light can pour upon the outward sense.
A want must be developed in her soul:
A feeling that anticipates the light."

The coming of the count, and the love inspired in Iolanthe by the sound of his voice and the touch of his hand, creates the necessary discontent:—

"Deep in the soul a yearning must arise
For a contentment which it strives to win."

The interview between Iolanthe and the count and his companion is partly in interchanged songs after the Minnesingers' manner. The construction of the drama is highly artistic, and the work is of rare and unique beauty. The play was performed with success at the Strand Theatre, London, in 1849.

Tenants of Malory, The, by J. Sheridan Le Fanu. (1867.) This story opens in the little Welsh town of Cardyllian. The hero is Cleve Verney,

who falls in love with Margaret Fanshawe, the daughter of Sir Booth Fanshawe, who, in ignorance of his landlord's identity, is hiding from his creditors at Malory, part of the estate of Lord Verney,—Arthur's uncle,—who has brought Sir Booth to ruin. The two families hate each other. Arthur Verney marries Margaret Fanshawe secretly in France, to which country Sir Booth has departed. His uncle Lord Verney wishes him to marry a lady of rank; and he, being ambitious and knowing that his prospects will be at an end if his marriage is known, procrastinates. A son is born to him, but this only adds to his embarrassment. He hears that Lord Verney himself has decided to marry the lady intended for him; and he contemplates bigamy, in order to forestall his uncle. He is saved from this crime by Lord Verney's sudden illness, and the return of the former Lord Verney, who was supposed to have died in Turkey. Mrs. Arthur Verney eventually pines away and dies neglected in Italy; while the hopes of the Verney family are dashed to the ground by the fact that Tom Sedley, a genial open-hearted young fellow, turns out to be the legitimate son of the former Lord Verney, and succeeds to the title and estates, much to the advantage of all concerned. A large part of the book is devoted to the intrigue of a firm of Jews, who, with a solicitor named Larkin, endeavor to make money out of Lord Verney in connection with the supposed death of the brother.

The story has the open moral that ambition dulls the moral sensibilities of man, and that deception leads into difficulties.

Maid of Sker, The, by Richard D.

Blackmore, carries one through the last twenty years of the eighteenth century in England and Wales. "Fisher-man Davy" Llewellyn, 'longshore sailor, and later, one of Lord Nelson's very bravest "own,"—while fishing along the shores of Bristol Channel and Swansea Bay, finds in a drifting boat, which is carried by the seas into Pool Tavan, a wee two-year-old child asleep,—the Maid of Sker. "Born to grace," and very beautiful too, is this "waif of the sea," first known as "Bardie," then Andalusia; and last proved, by the true Bampfylde peculiarity of thumbs, to be Bertha, the

long-lost daughter of that aristocratic family. Brave Commander Rodney Bluet's proud relations do not therefore object to his marriage with the heroine. The old veteran's description of naval engagements, and his quaint views of "the quality" (the story is a first-person narrative throughout), makes it intensely dramatic. The death and disinterment of "Black Evan's" five sons, smothered in a sand-storm; the villainy of giant Parson Chowne, and his savage death from hydrophobia; and the honest love of the narrator for Lady Isabel Carey, are prominent factors in the development of the plot. It is to the latter that old Davy, describing "the unpleasantness of hanging," remarks, "I had helped, myself, to run nine good men up at the yard-arm. And a fine thing for their souls, no doubt, to stop them from more mischief, and let them go up while the Lord might think that other men had injured them . . ." . . . In another place he is made to admit, "If my equal insults me, I knock him down; if my officer does it, I knock under . . ." These illustrations show something of the drollery of much of Blackmore's writing.

Story of a Bad Boy, The, by Thomas

Bailey Aldrich, (1870,) is a fresh, humorous story, that has long been popular with children of all ages. Its opening sentences tend to explain the dubious title: "This is the story of a bad boy. Well, not such a very bad, but a pretty bad boy; and I ought to know, for I am, or was, that boy myself. . . . I call my story the story of a bad boy, partly to distinguish myself from those faultless young gentlemen who generally figure in narratives of this kind, and partly because I was *not* a cherub. . . . In short, I was a real human boy, such as you may meet anywhere in New England; and no more like the impossible boy in a story-book than a sound orange is like one that has been sucked dry." The story is autobiographical in so far as suited the author's purpose. Rivermouth, where the so-called bad boy of the story was born and brought up, after spending a few of his earliest years in New Orleans, stands for Portsmouth, New Hampshire; just as his name, Tom Bailey, stands as a part, not even disguised, of the author's own. Tom Bailey's temperament and appetites were

wholesome; his boyish pranks were never vicious or mean, though he frankly "didn't want to be an angel," and didn't think the missionary tracts presented to him by the Rev. Wibird Hawkins were half so nice as Robinson Crusoe, and didn't send his "little pocket-money to the natives of the Feejee Islands, but spent it royally in peppermint drops and taffy-candy." The author, disgusted with the goody-goody little hypocrite of an earlier moral tale, created this boy of flesh and blood, to displace the moribund hero of "Sandford and Merton"; though, as Mr. Aldrich has since remarked, "the title may have frightened off a few careful friends who would have found nothing serious to condemn in the book itself." The story has been translated into French, German, Spanish, Danish, Swedish, and Dutch. An illustrated edition appeared in 1895.

Adventures of Mr. Obadiah Oldbuck, The, by Rudolphe Töpffer. This series of 184 comic drawings, illustrating the wonderful exploits of Obadiah Oldbuck in search of a sweetheart, with text explaining each sketch, first appeared in French in 1839, under the title of 'M. Vieuxbois,' and is the first of a series of like sketches illustrating other stories. The work won for its author high praise, and was originally drawn for the amusement of his young pupils. Obadiah, in despair at not having received an answer from his sweetheart, determines on suicide; but the sword luckily passes under his arm. For forty-eight hours he believes himself dead, but returns to life exhausted by hunger. He tries to hang himself, but the rope is too long. He fights with a rival, and after vanquishing him is accepted by his sweetheart. He is arrested for hilarity, and the match is off. He drinks hemlock, but is restored to life. He becomes a monk, but escapes; and finding a favorable letter from his sweetheart, elopes with her. He is recaptured by the monks, and throws himself from a window; but his life is saved by the index of a sun-dial. He escapes, and is to be married, but is late and finds neither parents nor bride; throws himself into a canal, but is fished out for his wedding clothes. He is buried, and dug up by birds of prey, and frightens his heirs, who have him arrested, and he is sentenced to a year's imprisonment. He

escapes, and, finding himself on a roof, lets his dog down a chimney to sound it. The dog lands in the fireplace of his sweetheart's house, and she embraces the dog. Obadiah pulls and hauls up his sweetheart and her father and mother. Just as they reach the top of the chimney, the rope breaks and Obadiah falls, but is saved by falling into a street lamp. After many other ludicrous adventures he is married to his lady-love.

My Arctic Journal, by Josephine Diebitsch-Peary. In 'My Arctic Journal,' Mrs. Peary describes her experiences as a member of an exploring expedition sent out by the Philadelphia Academy of Natural Sciences. Besides her husband (the commander), Lieutenant Robert E. Peary, U. S. N., there were five other men in the party. These were Dr. F. A. Cook, Messrs. Langdon Gibson, Eivind Astrup, John T. Verhoef, and Michael Matthew Henson, Mr. Peary's colored attendant. The steam whaler Kite, in which they sailed, left New York June 6, 1891, and returning, reached Philadelphia September 24, 1892.

In her journal, which covers the whole of this period, Mrs. Peary not only records the ordinary events of each day, but gives many valuable accounts of the scenery of Greenland and of the habit of the Eskimos whom they met. She gathered eider-down; shot wild ducks; cooked the meals for the party; cut out new garments, and showed the native women how to sew them; took care of her husband's broken leg, and nursed others when ill; and patiently bore whatever discomfort came to her. The expedition accomplished several of the objects which it had in view,—proving, for example, that Greenland is an island, discovering the ice-free land masses to the north of Greenland, and delineating the northward extension of the great Greenland ice-cape. After twelve months on the shores of McCormick Bay, the party set out on the return in company with the relief expedition led by Professor Heilprin, in good health and spirits. Mrs. Peary was cheerful as the others, and the one cloud on the homeward journey was the mysterious disappearance of Verhoef.

Mrs. Peary's 'Journal' is written in pleasant style, and in two ways has a definite value. First, it shows that the

terrors of an Arctic winter, even in the neighborhood of latitude 78°, have been greatly magnified; and second, it adds much important information to our stock of ethnological knowledge.

To her published journal Mrs. Peary has added a chapter giving her impressions of Greenland when she revisited it in the summer of 1893.

Pictures of Travel, by Heinrich Heine.

(1826.) The appearance of the first book of these sketches of travel marked an epoch in the development of German literature. It was read with avidity by the public, and so strong was its influence that it gave the first serious check to a prevailing tendency in the world of letters,—the romantic tendency. The power of the Romantic School was broken by the vivid realism of Heine's 'Hartz-Journey.' The keen observation of the great lyrist and satirist, his brilliant searching criticisms of men and institutions, his stinging sarcasms poured out on existing conditions, were entirely opposed to the spirit of Romanticism; and the work marked if it did not initiate the reaction from that school.

Its author attained at once, upon its appearance, to almost as wide-spread a recognition as he was ever to reach among his countrymen. And indeed these prose pictures from the Hartz region are peculiarly illustrative of the many-sided nature and genius of Heine, who was at once a master of polemic prose and a lyrist of unsurpassed melody, a robust humorist, and a merciless satirist. The brilliancy and the bitterness, the sweetness and the mockery, of his strange nature, are all brought into play in this, his first prose work of significance.

Descriptions of nature, vivid pictures of the social and political aspects of the country, bitter polemics against certain of the Romantics, especially Platen, sudden flashes of a wit always keen but not always delicate, are woven together in a style unfailingly brilliant. Interspersed with the prose are a few fugitive lyrics; among them some of the most exquisite of the songs of Heine.

Madame Roland is a biographical study by Ida M. Tarbell. (1869.) Having had access to much theretofore unpublished material, the author has presented the characters of M. and Madame Roland, Buzot, Louis XVI., and

others, in strong new light. There is everywhere evidence of the most painstaking research, and broad knowledge of the genius and characters of the Revolution; while many passages exhibit a fine appreciation of the remarkable subject of the study, which is wholly admirable. The presentation of the material regarding Mademoiselle Philpon's relations with M. Roland, and their subsequent marriage, and the story of her efforts at title-hunting, are particularly new. The pictures throughout are vigorous and fascinating, and the work is by many regarded as the most satisfying presentation of the subject which has yet appeared.

My Novel; OR, VARIETIES IN ENGLISH LIFE, by Sir Edward Bulwer-Lytton. This novel presents an intimate and faithful picture of the English life of Bulwer's day. The scenes are laid partly in the village of Hazeldean, where a number of the characters are first introduced, and partly in London. Among the types of Englishmen and foreigners presented are Squire Hazeldean; Parson Dale, a simple Church of England clergyman; Audley Egerton, a politician of fame; Baron Levy, a money-lender; Harley, Lord L'Estrange, who is perhaps the hero of the book; Leonard Fairfield, a poet; and Dr. Riccabocca, a political exile, who is really an Italian Duke. As a picture of English life in the first half of the century, 'My Novel' is remarkable for its realism. It is perhaps the strongest of Bulwer's novels in its breadth of view, and in its delineation of many varieties of character.

The History of Jonathan Wild the Great, by Henry Fielding. A satirical portraiture, written by the author at the time of his retirement from play-writing, 1742, owing to the prohibition of his plays by the Lord Chamberlain because of satirical allusions to persons of quality. At this time the writer, who was of noble descent and had been raised in affluence, was reduced to the hardships of poverty and the persecutions of many literary and social enemies; to actual suffering was added that of the extreme illness of his wife. His resentment at the disordered social conditions of the time, when merit was allowed to suffer and be laughed at, while dullness and vulgarity were worshiped in the highest circles, found vent in the three

volumes of 'Miscellanies' published in 1743, the last of which contained the 'History of Jonathan Wild the Great.' Thus the work has its place between 'Joseph Andrews,' published in 1742, and the group of 'Tom Jones' (1749,) and 'Amelia' (1751).

'Jonathan Wild' portrays the life of a dissolute rake, and of his low-lived companions, male and female, in unrestrained and often revolting frankness. The hero, the embodiment of the "greatness" that is measured by success in crime and wickedness, is of descent more ancient than the Conqueror, his ancestor having come in with Hengist himself. Brought to London a youth, he is thrown in with a French Count La Ruse, of whom he learns the gambler's art so skillfully that the count himself soon falls victim to it. Conspiring with Bagshot and a gang of scoundrels and villains, he persecutes the innocent Heartfree and his family even to having them committed to prison. During the imprisonment Mrs. Heartfree tells the long tale of her adventures at sea, whither she had been allured by Wild after having her husband lodged in prison. Wild is married to Letitia Snap, a match with himself in deceit and vileness. They all are brought up at last in prison, and most of the characters come to the gallows. The visit of the ordinary of the prison to Wild, and their interview on the night before Wild's execution, is a sharp satire on the "consolations of religion" as afforded in that day. Between the chapters there are discourses on "greatness" as exhibited in its successive stages in the progress of Wild's villainy.

Friendship the Master-Passion; OR, THE NATURE AND HISTORY OF FRIENDSHIP, AND ITS PLACE AS A FORCE IN THE WORLD, by H. Clay Trumbull, deals, as the title declares, with the nature and scope of friendship, and with friendship as it has its place in history. The author treats his subject as if thoroughly under its fascination, less therefore from its scholarly or psychological than from its emotional aspect. His own ideal of it is high, noble, utterly unselfish. His emphasis is continually on its renunciations and its sacrifices, rather than on its fruitions. He writes as one in love with love, yet without a tinge of sentimentality. In the historical section he reviews the famous

friendships of the world, as proving the reality of his ideals. While wholly satisfactory as a work of sentiment, the book throws little light upon the hidden springs of passionate attachment between women and women, or men and men. The subtle psychology of friendship lacks still the investigation of science.

Woodstock, by Sir Walter Scott. (1826.) 'Woodstock' is an English historical novel of the time of Cromwell; the events occurring in the year 1652, immediately after the battle of Worcester. The scene is laid chiefly in the Royal Park and Manor of Woodstock,— "Fair Rosamond's bower." In addition to King Charles II., disguised as Louis Kerneguy, a Scotch page, the leading personages are Sir Henry Lee, the royal ranger of the Park; his son Albert, a royalist colonel; his daughter Alice; and Colonel Markham Everard, who is high in favor with Cromwell. The Lees and Everards have been intimate friends before the war separated them politically; and Markham and Alice are lovers. Other principal actors are Roger Wildrake, a dissipated but brave and loyal Cavalier; Joceline Joliffe the under-keeper, and his pretty sweetheart Phoebe Mayflower; and Joseph (miscalled "Trusty") Tomkins, a Cromwellite soldier and spy. The story opens with service of a warrant by Tomkins upon Sir Henry Lee, ordering him to surrender the Park Lodge to a Parliamentary Commission, charged with sequestering the property. Colonel Everard sends Wildrake to Cromwell, and procures the revocation of the order. Dr. Rochecliffe, a scheming royalist, is in hiding in the secret passages with which the Lodge is honeycombed, and terrifies the commissioners with nocturnal noises and other annoyances, which they believe to be the work of the Devil; and they gladly withdraw. Colonel Albert Lee arrives with Charles disguised as his page; and Alice's loyal devotion to the King, coupled with the gift of a ring from him, arouses Everard's jealousy. He challenges his Majesty; the duel is prevented by Alice, but in such a manner as further to inflame Everard and confirm his suspicions. To save Alice's honor and happiness, the King avows his identity, throwing himself upon the honor of Everard, who accepts the trust.

Tomkins is soon after killed by Joliffe for undue familiarity with Phoebe; but has already made reports which bring Cromwell to the spot with a detachment of soldiers. The King and Albert exchange clothes, and the former escapes, leaving Albert to simulate him. Cromwell besieges and storms the Lodge and captures Albert, but the delay has saved King Charles. Cromwell is furious at the successful deception, but finally relents, and releases Albert, who goes abroad, where he subsequently dies in battle. Everard and Alice are married. The book ends with a sort of epilogue, in which Sir Henry, old in years and honors, presents himself at the triumphal progress of Charles at the Restoration, eight years later; he is recognized and affectionately greeted by the King, and passes away in the shock of his loyal joy, murmuring "*Nunc dimittis*."

Prue and I, by George William Curtis.

These charming papers were published in 1856; and have been popular ever since, as the subject is of perennial interest, while the treatment is in the author's happiest vein. They are a series of sketches or meditations showing the enjoyment to be derived from even the most commonplace existence. The spires and pinnacles of the sunset sky belong to every man; and in the fair realm of *Fantasie* all may wander at will. The papers are supposed to be written by an old bookkeeper, who strolls down the street at dinner-time, and without envy watches the diners-out. His fancy enables him to dine without embarrassment at the most select tables, and to enjoy the charming conversation of the beautiful Aurelia. He owns many castles in Spain, where he can summon a goodly company, Jephthah's daughter and the Chevalier Bayard, fair Rosamond and Dean Swift,—the whole train of dear and familiar spirits. He goes for a voyage on the Flying Dutchman, and finds on board all who have spent their lives on useless quests,—Ponce de Leon, and the old Alchemist. He gives us the pleasant dreams and memories roused by the sea in those who love it, and tells the simple, pathetic history of 'Our Cousin the Curate.' He also lets his deputy bookkeeper Titbottom tell the story of the strange spectacles, which show a man as he is in his nature,—a wisp of straw, a dollar bill, a calm lake.

Once the owner was in love, and, looking through his spectacles at the girl he adored, he beheld—himself. But whatever the suggestive and genial old bookkeeper is thinking or relating, his heart is full of his Prue; from beginning to end it is always "Prue and I."

Wrecker, The, by Robert Louis Stevenson, was written in collaboration with his stepson, Lloyd Osborne, when the author was a little over forty, and published in 1891-92. It is one of the best of Stevenson's adventure stories, and full of exciting incident, quick action, and vivid characterization. The scene is modern, and shifts from land to sea. Preliminary chapters depict student life in Paris; but the main story begins in San Francisco, with the purchase of the wrecked ship Flying Scud by Loudon Dodd and Jim Pinkerton, and with their voyage in quest of its supposed treasure. No treasure, but a ghastly tragedy, is revealed as the tale goes on. The Flying Scud has been sunk and her name changed, in order to hide a wholesale murder, while her crew have assumed the names of the doomed men for the same reason. The unraveling of the dark mystery is most ingeniously conducted, and the sea life and the pirate spirit are indicated with gusto and vigor. So cunningly is the plot constructed that not until the very end is the key furnished. The characters of several of the seamy mariners, and especially that of Pinkerton, a typical western American with no end of energy and brass, are capitally drawn.

Mr. Isaacs, Marion Crawford's first, and in some respects his greatest novel, is a study of the development of a man's higher nature through a woman. Mr. Isaacs, an exquisite instrument for another soul to play upon, is a high-bred Persian whose real name is Abdul Hafizben-Isâk. He is of a dreamy, spiritual nature, of a disposition lacking but one of the patents to nobility—reverence for women. As a professed Mussulman he is married to three wives, whom he regards with kindly contemptuous tolerance. The first person to suggest to him that women may have souls is Paul Griggs, the man who tells the story. He meets the beautiful Persian in Simla, India, becomes in a day his friend and confidant by virtue of some

mysterious spiritual attraction. The lesson inculcated by Griggs is soon to be learned by Isaacs. He meets and loves a beautiful, noble Englishwoman, a Miss Westonhaugh. Each day draws him nearer to her; each day reveals to him the infinite as expressed in her fair soul. She returns the love of the mystical, beautiful Persian. The last test of the spirituality of his passion is her death. From her death-bed he goes forth with his face to the stars. "Think of me," he says, "not as mourning the departed day, but as watching longingly for the first faint dawn of the day eternal. Above all, think of me not as alone, but as wedded for all ages to her who has gone before me."

Letters of Madame de Sevigne, The, first published about thirty years after her death at La Haye in 1676, compose the most famous correspondence of the seventeenth century. Contained in fourteen stout volumes, their copiousness alone implies an atmosphere of leisure. Most of the letters were written to her only daughter, after that young lady married and went to her husband's estates in southern France. Here are the lively records of her daily interests and occupations at the Hôtel Carnavalet in Paris, at Livry, or at her country seat, 'Les Rochers,' in Brittany. She is now a financier, cramping her income to meet the reckless obligations of her son; now a fervent devotee, working altar-cloths with her own hands, and ardently in sympathy with the school of Port Royal and the Jansenists; now a noted beauty at court or a brilliant wit among the "precious ones" at the Hôtel de Rambouillet; at all times a fine lady, resourceful, gracious, captivating. Her affection for her daughter vents itself in a thousand reiterations of her desire to have her again at Paris; while passages of delightful gossip, always amusing, often pathetic, crowd the pages. Among her other correspondents, Madame de Sévigné reckoned the Duc de Rochefoucauld and the famous literary twins, Madame de La Fayette and Madame de Scudéry, all of them her intimate friends. Essentially intellectual, familiar with Quintilian, Tacitus, and St. Augustine, she greatly admired Corneille, while she merely tolerated Racine, whose pathos left her unmoved. Yet so vivid was her imagination that where she could not

feel, she divined; and her literary judgments are thoroughly appreciative. This imaginative force in a naturally reserved temperament gives an extraordinary value to the pictures which she has drawn of the society of her time, admirably faithful to all its aspects and employments in the country, the domestic circle, at the play, at the court, in the undertaking of momentous social and political reforms. The literary charm and vivacity of the letters, where she lets the pen "gallop away with the bridle on its neck," make them classic in a literature rich in famous letters.

Saint-Simon, The Memoirs of the Duke of, long suppressed by government, did not appear until 1829, three-quarters of a century after the author's death, although immediately after the French Revolution they began to be published in a fragmentary way. The reason for this delay is that they contain so many details not flattering to the Bourbon family, whose pride sustained a severe blow upon the publication of the memoirs.

The present English version, which began publication in 1857, is an abridgment rather than a close translation, by Boyle St. John; for the original memoirs would fill about twenty-five volumes, so great was their author's fidelity to detail. The memoirs present a panoramic view, highly finished as to the minutest detail, of the court of Louis XIV. of France during the last twenty years of his reign, and also of the Regency.

Neither a great soldier nor an eminent statesman, St.-Simon was yet fitted to be a court gossip of no mean ability, and certainly of marvelous pertinacity. His intimacy with those picturesque characters which people his age, and his own part in the intrigues which were constantly afoot, enable him to detail much varied and curious information; for he records every circumstance of court life, whether serious or trivial, down to 1723, when his own days as a courtier ended. Although a strong believer in kingly power, St.-Simon does not hesitate to characterize Louis XIV. as a weak and ineffectual monarch; and Madame de Maintenon, with the other important actors in the dramatic scenes of the age, he sets forth in clear and powerful light.

Versatile, strongly antagonistic towards the new social order, keenly observant

of smallest movements, and profoundly analytic of hidden causes, the author presents a most remarkable series of political memoirs.

A Short History of the English People, by John Richard Green (1874), is perhaps the most popular history of England ever written. At the same time it is notable for the breadth and thoroughness of its scholarship. The author had consulted a vast number of sources, and collected his material at first hand. The synthetic process of fusing it into a highly vitalized continuous narrative he performed with wonderful skill, sympathy, and acumen. The period covered is from the earliest times to the ministry of Disraeli in 1874. The distinction of this great work is that it is really a history of a people, and of their evolution into a nation. It is not primarily a record of wars and of the intrigues of courts, but of the development of the important middle class, the rank and file of the nation. The 'History of the English People,' in four volumes (1877-80), is an amplification of the earlier work.

Russia, by D. Mackenzie Wallace. (1877.) One of the most notable books on the country, people, and institutions of the Russian empire. The writer went to St. Petersburg in March 1870, and remained nearly six years, thoroughly exploring the country and collecting information from the local authorities, landed proprietors, merchants, priests, and peasantry. In large part the special value of the work, which is very great, is due to the extent to which Russians of all classes most liberally assisted the author. With enough of general history to enable the reader to understand the influences of the past, the work is an admirable portrayal of the existing conditions in Russia, and the present prospects of development.

Carthage and the Carthaginians, by R. Bosworth Smith. (1878.) This book aims to give a picture of ancient Carthage, and of her two greatest citizens, Hamilcar and Hannibal; while a chapter on Carthage as it is to-day is appended. Its author, assistant master at Harrow and formerly an Oxford Fellow, has made a careful study of all the materials that have come down to us on the subject. Scholar-

ship, personal observations made on several visits to the spot, and excellence of style, unite to make the book instructive and interesting. The characterization is distinct and forcible, the battle scenes are vivid. That the best results came of the rivalry of Carthage with Rome, the author perceives. He regards Hannibal as "the foremost general of all time"; and asserts that a sufficient answer to the question why was it not best for him to march at once on Rome after the battle of Cannæ, is the fact that he did not do so. Of Scipio Africanus, Hannibal's great rival, though the historian calls him "one of the greatest of Roman heroes," he asserts that he was "only three parts a Roman," lacking genuine Roman respect for law and authority, and possessing an alien strain of Greek culture. More space is given proportionately to the First Punic War than is usual; the author's reason for doing so being that, in his opinion, it throws more light on the energies and character of the Carthaginians as a whole than does the second: "The Second Punic War brings Hannibal before us; the First, the State which produced him."

Hero Carthew; or, The Prescotts of Pamphillon, by Louisa Parr. This is a new light on an old scene, the old scene which never becomes wearisome so long as Love stands in the foreground. Hero is the idol of the quaint village folk of Mallett; and when it is rumored that Sir Stephen Prescott, who has dropped from the clouds to look after his long-forgotten estate, is "keepin' company" with her, their satisfaction is unbounded, and expressed with the untutored enthusiasm of the ignorant. Sir Stephen has a cousin, Katherine Labouchere, to whom he has played cavalier in his youth; his devotion being considered so iron-bound that she has ventured to marry an old man for his money; trusting, after his death, to resume her relations with Sir Stephen, and release his estates from mortgage,—a rôle of continued insult to his manhood which Sir Stephen courteously declines to play. Hero also has a past in the form of Leo Despard, living under the cloud of a mysterious parentage and the open glare of village distrust and dislike, to whom she is secretly

engaged. Fate cuts the Gordian knot of their difficulties with the shears of time and circumstance. Leo is discovered to be the rightful heir of Pamphillon; and Stephen, "Sir" no longer, shorn of his glory, is rewarded by the love of Hero, who with a woman's privilege changes her mind, preferring the "kind heart" to the "coronet," and the "simple faith" to the Prescott grandeur.

Story of Carthage, The, by Alfred J. Church, with the collaboration of Arthur Gilman, is one of the 'Stories of the Nations' series, and was published in 1886.

This historical study of a nation, concerning whose history the authentic materials are comparatively meagre, is a picturesque and graphic presentation in story form. The historic episodes are set forth with a view to their philosophical relation, and the great characters seem actually to live, speak, and act. Adequate recognition is accorded to the myths which cluster about the nation's early life, while from them authentic history is carefully distinguished so far as may be.

The Punic Wars are clearly and stirringly described, and the characters and deeds of Dionysius, Hamilcar Barca, Hannibal, Regulus, and the Scipios, treated with fullness and fine discrimination; while the customs of the people are made the subjects of felicitous and interesting sketches. The entire "story" is at once readable and reliable.

Signs and Seasons, by John Burroughs. This pleasing book of nature-studies was first published in 1886, and consists of thirteen essays. The first, entitled 'A Sharp Lookout,' treats of the signs of the weather and many other curious discoveries which the keen observations of the author have brought to light. He says: "One must always cross-question Nature if he would get at the truth, and he will not get at it then unless he questions with skill. Most persons are unreliable observers because they put only leading questions, or vague questions. . . . Nature will not be cornered, yet she does many things in a corner and surreptitiously. She is all things to all men; she has whole truths, half truths, and quarter truths, if not still smaller fractions. One secret of success in observing Nature is capacity to take a hint. It is not so much what we see

as what the thing seen suggests. We all see about the same; to one it means much, to another little." The author is not one of those who preaches what he does not practice, and he gives the reader the result of his studies: the signs of the weather, the shape and position of plants and flowers, the habits of animals, birds, and bees, with apt quotations from other authors showing their opinions on the same subjects. One cannot read this book without wondering how he could possibly have passed so many things without noticing them; and the next walk in the woods will be taken with greater pleasure, because of the curiosity awakened by the author's observations. The other essays are entitled: 'A Spray of Pine,' 'Hard Fare,' 'The Tragedies of the Nests,' 'A Taste of Maine Birch,' 'Winter Neighbors,' 'A Salt Breeze,' 'A Spring Relish,' 'A River View,' 'Bird Enemies,' 'Phases of Farm Life,' and 'Roof-Tree.'

Strange Story, A, a novel by Bulwer-Lytton, deals with that order of occult phenomena which includes mesmerism, hypnotism, clairvoyance, and ghost-seeing. The story is told by one Dr. Fenwick. His professional rival in the town in which he settles is a Dr. Lloyd. He comes into direct opposition to him when the latter becomes a disciple of Mesmer, and seeks to heal the sick by mesmeric influence. Fenwick directs a vigorous pamphlet against Lloyd's pretensions, treating the whole matter as child's-play, beneath the notice of science. On his death-bed Lloyd sends for Fenwick, accuses him of having ruined him by his attacks, and intimates that he will be forced to acknowledge the existence of supernatural forces. The narrative that follows relates the fulfillment of Lloyd's dying threat. Curious occurrences force Fenwick into the consideration of occult phenomena. He becomes at last a believer in the existence and power of unseen forces. 'A Strange Story' combines romance with science, scholarship with mysticism. It is one of the most fascinating embodiments in fiction of the occult philosophy.

Silas Marner, by George Eliot. (1861.) This story of a poor, dull-witted Methodist cloth-weaver is ranked by many critics as the best of its author's books. The plot is simple and the field

of the action narrow, the strength of the book lying in its delineations of character among the common people; for George Eliot has been truly called as much the "faultless painter" of bourgeois manners as Thackeray of drawing-room society. Silas Marner is a handloom weaver, a good man, whose life has been wrecked by a false accusation of theft, which cannot be disproved. For years he lives a lonely life, with the sole companionship of his loom; and he is saved from his own despair by the chance finding of a little child. On this baby girl he lavishes the whole passion of his thwarted nature, and her filial affection makes him a kindly man again. After sixteen years the real thief is discovered, and Silas's good name is restored. On this slight framework are hung the richest pictures of middle and low class life that George Eliot has painted. The foolish, garrulous rustics who meet regularly at the Rainbow Inn to guzzle beer and gossip are as much alive as Shakespeare's clowns; from the red-faced village farrier to little Mr. Macey, the tailor and parish-clerk, who feels himself a Socrates for wisdom. But perhaps the best character in the book is Dolly Winthrop, the wheelwright's wife, who looks in every day to comfort Silas,—a mild soul "whose nature it was to seek out all the sadder and more serious elements of life and pasture her mind on them"; and who utters a very widely accepted notion of religion when she says, after recommending Silas to go frequently to church, as she herself does, "When a bit o' trouble comes, I feel as I can put up wi' it, for I've looked for help i' the right quarter, and give myself up to Them as we must all give ourselves up to at the last; and if we've done our part, it isn't to be believed as Them as are above us 'ud be worse nor we are, and come short o' Theirn." "The plural pronoun," adds the author, "was no heresy of Dolly's, but only her way of avoiding a presumptuous familiarity."

Ramona, by Helen Jackson. (1885.)

This story stands alone, as a picturesque, sympathetic, and faithful picture of Spanish and Indian life in California. The scene opens upon an old Mexican estate in Southern California, where the Señora Moreno lives, with her son Felipe, and her adopted daughter Ramona, a beautiful half-breed, Scotch

and Indian. Ramona betroths herself to Alessandro, a young Indian of noble character. Señora Moreno forbidding the marriage, they elope, to face a series of cruel misfortunes. The Indians of Alessandro's village are deprived of their land by the greed of the American settlers; and wherever they settle, the covetousness of the superior race drives them, sooner or later, to remoter shelters. The proud and passionate Alessandro is driven mad by his wrongs, and his story ends in tragedy, though a sunset light of peace falls at last on Ramona. So rich is the story in local color,—the frolic and toil of the sheep-shearing, the calm opulence of the sun-steeped vineyards, the busy ranch, the Indian villages; so strong is it in character,—the bigoted just châtelaine, the tender Ramona, the good old priest,—that its effect of reality is unescapable; and Californians still point out with pleased pride the low-spreading hacienda where Ramona lived, the old chapel where she worshiped, the stream where she saw her lovely face reflected, though none of these existed save in the warm imagination of the author. Though the story was a passionate appeal for justice to the Indian, it is in form one of the most delicate and beautiful examples of romantic literary art that English affords.

Connecticut Yankee in King Arthur's Court, A, by "Mark Twain."

(1889.) This humorous tale purports to be that of an American encountered by the author when "doing" Warwick Castle. The two meet again in the evening at the Warwick inn; then over pipes and Scotch whisky, the stranger explains that he is from Hartford, Connecticut, where he used to be superintendent of an arms factory; that one day, in a quarrel with one of his men, he lost consciousness from a blow on the head with a crowbar; that when he awoke he found himself in England at the time of King Arthur, where he was taken captive by a knight, and conveyed to Camelot. Here sleep overpowers the narrator, and he goes to bed; first, however, committing to the author's hands a manuscript, wherein, sitting down by the fire again, he reads the rest of the stranger's adventures. The contact of Connecticut Yankeedom with Arthurian chivalry gives rise to strange results. England at the time of Arthur was a

society in which the church "took it out" of the king, the king of the noble, and the noble of the freeman; in which "anybody could kill somebody, except the commoner and the slave,—these had no privileges"; and in which departure from custom was the one crime that the nation could not commit. Sir Lancelot of the Lake, Galahad, Bedivere, Merlin, Guinevere, Arthur himself, etc., duly appear; and amidst all the fun and pathos, the courtliness, the sincerity, and the stern virtues—as well as what seems to us the ridiculousness—of the age.

Pickwick Papers, The, by Charles Dickens. 'Posthumous Papers of the Pickwick Club' is the one novel of Dickens that abounds neither in pathetic, gretsome, nor dramatic passages. It is pure fun from beginning to end, with a laugh on every page. It was published in 1836, and aided by the clever illustrations of Hablot Brown, or "Phiz," it attained immediate success and laid the foundations of Dickens's fame. The types illustrated are caricatures, but nevertheless they are types: Mr. Pickwick, the genial, unsophisticated founder of the club; and that masterly array of ludicrous individuals drawn from all classes high and low.

Although the whole book is exaggerated comedy, there is no other that has furnished more characters universally known, or given to common English speech more current phrases. Many sayings and events are still in the "Pickwickian sense"; Sam Weller and his admirable father are still quoted; Mrs. Leo Hunter is still a feature in social life; Bardell trials occur occasionally; and there are many clubs as wise as Pickwick's.

Manuscript, The Lost, by Gustav Freytag. The scene of this strong and delightful story is laid in Germany towards the middle of this century. A young but very learned philologist, Professor Felix Werner, goes with his friend Fritz Halm, also a learned man, in search of a lost manuscript of Tacitus, to the castle of Bielstein, near Rosau, where he supposed it to have been hidden by the monks in the sixteenth century. Though the quest is for the moment fruitless as regards the manuscript, the professor finds in Ilse, the beautiful fair-haired daughter of the proprietor of the castle, a high-minded and

noble woman. He brings her home as his wife. Werner is professor at the university; and Ilse, though brought up among such different surroundings, adapts herself readily to her new life, and becomes very popular among her husband's colleagues and with the students. The reigning sovereign, hearing of Ilse's charms, invites the professor to pass, with his wife, some weeks at the palace; offering as an inducement, all the aid in his power towards finding the missing manuscript. The invitation is accepted, and all at first goes well. Ilse is not long, however, in perceiving that while her husband is treated with marked distinction, she is shunned by the ladies of the court, the sovereign alone singling her out by his too marked attentions. Her position is equivocal. Werner, however, intent only upon his manuscript, is blind to the danger of his wife. During a temporary absence of her husband, Ilse, to save her honor, escapes to Bielstein. The professor, returning, misses his wife, and follows her in hot haste, and they are happily reunited. All hope of finding the manuscript proves vain, and the professor realizes with remorse that while pursuing this wild quest, he has risked losing what was dearest to him. The book is lightened by a humorous account of the hostility between two rival hat-makers; Herr Hummel, the professor's landlord, and Herr Halm, the father of Fritz Halm, who lives directly opposite. There is a subordinate love affair between Fritz Halm and Laura Hummel, the son and daughter of the rival houses, ending in marriage. The story, if not the most brilliant of Freytag's telling, is yet graphic and entertaining, and is a great favorite in Germany.

Lothair, by Benjamin Disraeli. The scene of this extravagant, but at the same time remarkable, story is laid chiefly in England about 1570, at the time when it was published.

The hero, Lothair, a young nobleman of wide estates and great wealth, is introduced a short time before the attainment of his majority. Brought up under the influence of his uncle, Lord Culloden, "a member of the Free Kirk," he has been surrounded by a Protestant atmosphere. When, in accordance with his father's will, he goes to Oxford to

complete his education, his other guardian, Cardinal Grandison, determines to bring him into the Roman Church.

The story is a graphic description of the struggles of rival ecclesiastics, statesmen, and leaders of society to secure the adherence of the young nobleman.

On a visit to the ducal seat of Brentham, the home of Lothair's college friend Bertram, he falls in love with Bertram's sister, Lady Corisande, and asks for her hand, but is refused by her mother.

Lothair next comes under the influence of Lord and Lady St. Jerome, and Miss Arundel. Charmed with the beauty and peace of their life, he is almost won over to the Romanist side. At the critical moment he meets Theodora, the wife of Colonel Campian, an American, "a gentleman, not a Yankee; a gentleman of the South, who has no property but land." Theodora is an Italian but not a Romanist, and the scale is turned toward the Protestant side. Colonel and Mrs. Campian are friends of Garibaldi; and through them Lothair is inspired to join the campaign of 1867 against the papal forces. He is severely wounded at Mentana, and is nursed back to health by Miss Arundel, who by degrees re-establishes her influence over him. Again he is saved by Theodora, who appears to him in a vision and reminds him of the promise given to her on her death-bed, that he will never join the church of Rome.

By a desperate effort, Lothair escapes the vigilance of his Romanist friends, and after travels in the East, returns to London.

A second visit to Brentham renews his deep admiration for Lady Corisande, whose love he succeeds in winning.

The narrative of 'Lothair' never lags or lacks movement. The intervals between the adventures are filled with witty sketches of English society and portraits of English personalities. The character of Lord St. Aldegonde is perhaps the happiest of these. "When St. Aldegonde was serious, his influence over men was powerful." He held extreme opinions on political affairs. "He was opposed to all privilege and to all orders of men except dukes, who were a necessity. He was also strongly in favor of the equal division of all property except land. Liberty depended on land, and the greater the land-owners the greater the liberty of a country." "St. Alde-

gonde had married for love, but he was strongly in favor of woman's rights and their extremest consequences."

Onesimus: Memoirs of a Disciple of St. Paul, by the author of 'Philochristus: Memoirs of a Disciple of the Lord,' appeared in America in 1882. The story is told in the language used in the English version of the Acts of the Apostles, and is placed in the first century of the Christian era.

Onesimus, who himself tells the story in the first person, is one of the twin sons of a noble Greek. Stolen from his parents in childhood, he is sold as a slave, and becomes one of the household of Philemon, who is represented as a wealthy citizen of Colossæ. Falsely accused of theft, Onesimus runs away. It is then that he meets "Paulus" (the Apostle St. Paul), and becoming a convert to the Christian faith, is sent back to Philemon, his master, with the letter which figures in the New Testament as the 'Epistle to Philemon.' Onesimus becomes a minister, at length, and suffers martyrdom for his faith.

A prominent character in the narrative is St. Paul, into some passages of whose life the author enters with picturesque minuteness, dwelling upon his final ministry and martyrdom at Rome. Thus is attempted a faithful and realistic view of the early Christian faith and apostolic times, introducing Nero and several other historical characters. The entire narrative is founded upon statements of the Scripture records, but some liberties are taken as to both characters and scenes. However, the author has gathered much of his material from such sources as are generally recognized as authentic, even embodying the substance of passages from these "authorities" in the descriptions and conversations. The whole difficult subject is handled in a striking manner; the tone is reverent; and the treatment is eminently artistic, and quite winning in its simple, dignified beauty.

With the Procession, by Henry B.

Fuller, is a story of modern Chicago life, conceived in a gayer spirit than the author's painful study of 'The Cliff-Dwellers.' This tale occupies itself with the social rather than the business side of society, and takes upon itself the function of the old French comedy,—to criticise laughingly men and morals.

The Marshalls belong to a family as old, for Chicago, as the Knickerbockers for New York or the Howards for England. They have had money for thirty years, and can count themselves as belonging to the *ancien noblesse* of the city, the race whose founders can remember the early settlers. But the father and mother have not taken advantage of their opportunities. They are old-fashioned people, who despise modern society because they do not understand it, and who keep on living in the primitive ways of forty years ago. The eldest son goes into business; the eldest daughter marries, on the social level of green rep furniture and Brussels carpets of floral design. The second daughter, Jane, full of energy and ambition, wreaks herself on charities or clubs. But the younger son, Truesdell, is educated abroad; and the youngest daughter, Rosy, goes to school in New York. Truesdell returns home in a few years an alien; with a dilettante knowledge of music, art, and literature, and a set of ideas and ideals wholly Continental, and wholly foreign to anything his family has ever heard of. At the same time, Miss Rosamund Marshall emerges from school, a willful, shrewd, self-sufficient beauty, who is irrevocably determined to win a proud position in Chicago's best society. A new day dawns for the Marshall family: they can rusticate no longer amid the city's clangor; they must take their place "with the procession." Mrs. Granger Bates, the envied society leader, becomes their pilot, and they are fairly launched on the great social sea. The author's irony is pervasive but never bitter, though sometimes it gives us a sharp surprise. There is so much of tragedy as inheres in the deliberate choice of low aims and material successes over noble efforts and ends. Rosy makes the match she hopes for, sacrificing her family to it. Poor Mr. Marshall, who cannot keep up with the pace of the crowd, falls under their heedless and merciless feet. The character-drawing is admirable: Mrs. Granger Bates, the multi-millionaire who lives in a palace, keeps up all her accomplishments, and neither forgets nor conceals the happy days of her youth when she washed "Granger's" shirts and cooked his frugal dinners; Jane Marshall, the embodied common-sense and good feel-

ing of feminine America; the pushing little widow, her aunt, determined to obtain social recognition; the cad, Truesdell; the pathetic, ineffectual "Pa"; the glaringly vulgar Mrs. Belden, —all these and a dozen more are as typical and indisputable as they are national, and impossible in any other land. The story is extremely entertaining, and carries conviction as an authentic picture of a certain phase of our chaotic life.

Social Equality: A SHORT STUDY IN A MISSING SCIENCE, by William Hurrell Mallock. (1882.) This original and acute work asserts the need of a new science, applicable to that field after considering which modern democracy declares social equality to be the only hope of mankind. This science is the "science of human character"; and Mr. Mallock aims to point out its limits, and the order of facts of which it will take cognizance, reviewing the most important of these and stating the chief general conclusion that will result from them. His main points are as follows: That human character naturally desires, as soon as seen, inequality in external circumstances, or social inequality (a condition which not only produces this desire, but in turn is produced by it). All labor is caused by motive, lacking which man is not a laboring animal; and motive is the resultant of character and external circumstances, *i. e.*, of a desire for social inequality, and of a social inequality answering the desire, — respectively the subjective and the objective side of the same thing. Inequality supplies the motive, not indeed of *all* human activity, but of all productive labor, except the lowest. Social inequality, then, Mr. Mallock asserts, has been, is, and so far as we have any opportunity of knowing, ever will be, the divinely appointed means of human progress — whether impersonal as expressed in enterprises, discoveries, and inventions, or personal as expressed in the social conditions under which the enterprises, discoveries, and inventions have been made and utilized. Social equality he regards as a hindrance to progress, and a cause of retrogression. He thus joins issue squarely with the socialists, strives to confute them even out of their own mouths, and asserts that facts, reason, and science, lie not with them but with the present order of society. The book

is written with great clearness and directness, and an abundance of illustrative instances. It is the work of a scholar, and of a keen and vigorous thinker; and is an admirable text-book for conservatives.

The Pilot, by James Fenimore Cooper, written in 1823, was a pioneer in genuine sea stories. Walter Scott's 'Pirate' had just been published, and was discussed at a New York dinner-table where Cooper was present. The guests generally expressed the opinion that it could not have been written by Scott, who was suspected to be the author of Waverley, because Scott never had been at sea. Cooper said that for that very reason he thought Scott wrote it, and added that he would undertake to write a real sea story. 'The Pilot' was the result.

Paul Jones's adventures suggested the plot; which is, in brief, an attempt during the Revolutionary War to abduct some prominent Englishmen for exchange against American prisoners. An American frigate, purposely unnamed, with the schooner Ariel, appears off Northumberland and takes on board a mysterious Pilot, who is intended to represent Paul Jones. A heavy gale arises; the frigate is saved only by the Pilot's skill and knowledge. Near by, at the "Abbey," lives Colonel Howard, a self-expatiated American loyalist, with his nieces, Cecilia Howard and Katherine Plowden; also a relative, Christopher Dillon, a suitor of Cecilia's and the villain of the story. The girls' favored lovers are Griffith, first officer of the frigate, and Barnstaple, commander of the Ariel. The girls discover, and Dillon suspects, the proximity of their lovers. Griffith, disguised and with a small support, reconnoitres the "Abbey," and is overpowered by troops obtained by Dillon; but he is rescued by reinforcements brought by the Pilot, whose own mission has failed. Colonel Howard and family are taken aboard the frigate. Meanwhile Barnstaple has fought and captured the British cutter Alacrity. Finding Dillon aboard of her, he sends him on shore, under parole, together with the coxswain, "Long Tom" Coffin. "Long Tom," with his inseparable harpoon, is Leatherstocking in sea-togs. Dillon betrays his trust, and orders a neighboring battery to fire on the Ariel. Tom,

informed and aided by Katherine, drags Dillon back to the Ariel, but too late to save her. Crippled by the battery, she is wrecked; Tom refuses to leave her, Dillon is left aboard to punish his treachery;—both are drowned. The frigate takes off the survivors, gallantly runs the gauntlet of an English fleet, and lands the Pilot in Holland, his mission ended though not accomplished. After the war the four lovers are happily united.

Letters from Egypt, Last, of Lady Duff-Gordon, to which are added 'Letters from the Cape.' (1875.) These letters, which cover the period from 1862 to 1869, are written in a free and familiar vein, at once engaging and frank. The descriptions of travels, adventures encountered, people met, and sights seen, are written to give friends at home a gossip account of all her movements, and with no view to publication. But Lady Gordon, as Lucy Austin, had begun in early childhood to write fascinating letters, and these were too good to be withheld from the public. They touch upon an endless variety of topics, with the readiness of a mind quick to observe, trained by happy experience, and always sympathetic with the best.

Philip and his Wife, by Margaret Deland. (1895.) This book might well be called a study in selfishness, although its emphasis seems to bear upon marriage and the marriage laws; concerning which the author propounds certain theories and problems, without offering any direct solution. Philip Shore, an unsuccessful artist, marries Cecilia Drayton, rich, beautiful, and accomplished, but soulless, and finds himself face to face with the question: "Is not marriage without love as spiritually illegal as love without marriage is civilly illegal? And if it is, what is your duty?" The story of 'Philip and his Wife' is painful and almost tragic, but it is set against a background of charming variety and richness of color. The plot is simple. Philip and Cecil come to open dispute regarding the bringing-up of their only daughter, Molly. They can agree to separate, but neither will divorce the other. Who shall have the care of Molly? In the end Cecil surrenders the child to Philip, who goes his way, while his wife departs on hers. Each has failed in a different way; he because of his lonely

spiritual selfishness, she because of her light-minded, superficial, and perilous frivolity. The subsidiary characters are drawn with great skill and charm. Roger Carey, crude and uncompromising, is engaged to the dainty Alicia, Cecil's younger sister. The engagement is broken because of her devotion to her invalid mother, the querulous Mrs. Drayton, whose selfishness is all-devouring, while she prays devoutly and quotes Scripture without ceasing. Carey falls under the influence of Cecil Shore's beauty, which for a time captivates him, despite his recognition of her true character. His manliness asserts itself at last, and Roger returns to Alicia, in whom he finds his ideal helpmeet. Dr. Lavendar, the honest, blundering old rector, and his amiable brother, are cleverly depicted; as are also Susan Carr, in her goodness of heart and soundness of sense; Mrs. Pendleton, with her "literary" affectations; and Molly in her weird precocity. All these, down to the drunken brute Todd and his tearful Eliza, are portrayed with exquisite comprehension and unflinching felicity of humor. There are some scenes of great dramatic power, and the background of village life in southern Pennsylvania is pictured with much charm.

The Purple Island (called also the Isle of Man), by Phineas Fletcher. This poem, in twelve cantos, published in 1633, describes the human body as an island. The bones are the foundation; the veins and arteries, rivers; the heart, liver, stomach, etc., goodly cities; the mouth, a cave; the teeth are "twice sixteen porters, receivers of the customary rent"; the tongue, "a groom who delivers all unto neare officers." The liver is the arch-city, where two purple streams (two great rivers of blood) "raise their boil-heads." The eyes are watch-towers; the sight, the warder. Taste and the tongue are man and wife. The island's prince is the intellect; the five senses are his counselors. Disease and vice are his mortal foes, with whom he wages war. The virtues are his allies. All is described in the minutest detail, with a rare knowledge of anatomy, and there is a profusion of literary and classical allusion.

Literature, by Hermann Grimm, is a collection of scholarly essays, upon half a dozen of the great figures of literature. The book has a peculiar inter-

est for Americans in its two essays on Emerson, whose genius Professor Grimm was the first German to recognize. Even to-day Emerson has not a large hearing in Germany,—his style is different and his ideas strange to the whole tone of German thought; and thirty-five years ago, when Professor Grimm had just discovered him, and went about sounding his praises and persuading his friends to read him, he (Grimm) was considered slightly mad. He persisted, however, in considering Emerson as the most individual thinker the world has seen since Shakespeare.

In two illuminative papers, the author undertakes to explain the most brilliant figure of eighteenth-century letters, Voltaire. In 'France and Voltaire,' he traces, from the time of Louis XIII., the governing ideas of French life, and their expression in the great writers, Corneille, Racine, Molière, and the rest, till Voltaire came to give voice to the new feelings that were surging up in the hearts of the subjects of Louis the well-beloved. In 'Frederick the Great and Voltaire,' he chronicles the stormy friendship of the erratic German genius for the erratic French one. 'Frederick the Great and Macaulay' treats of Macaulay's essay on that monarch, and incidentally Macaulay's theory of history. Other essays are on Albert Dürer, the great pioneer of modern artists; on Bettina von Arnim, the girl-friend of Goethe; on Dante; and on the brothers Grimm, father and uncle of Hermann Grimm, and known everywhere as the compilers of 'Grimm's Fairy Tales.'

Books and Bookmen, by Andrew Lang, (1886,) is, as the author states in the preface, "the swan-song of a book-hunter. The author does not book-hunt any more: he leaves the sport to others, and with catalogues he lights a humble cigarette." Thus humorously he ushers in a little volume of rare vintage; the mellow reflections of one whose scholarship in the subjects he treats is only equaled by his geniality. He writes with pleasant nonchalance of 'Literary Forgeries'; of 'Parish Registers'; of 'Bookmen at Rome'; of 'Bibliomania in France'; of 'Book-Bindings'; of 'Elzevirs'; of 'Japanese Bogie-Books,'—a feast indeed for an epicurean. The volume ends with a prayer that it may be somehow made legitimate

"to steal the books that never 'can be mine."

The Roman Poets, by W. Y. Sellar.

Vol. i., *The Poets of the Republic*; Vol. ii., *Virgil*; Vol. iii., *Horace and the Elegiac Poets*. (1863-97.) The entire work forms one of the most scholarly, complete, and interesting contributions to the history of literature ever written. The author is not only a classical critic of the first order, of ripe scholarship and fine literary taste, but his appreciation of, Roman culture, profound and exact, and his exceptional power of lucid exposition, have enabled him to give Roman intellectual culture of the finer sort its due, in comparison with Greek, to an extent not elsewhere done. Largely as Roman genius in Latin literature was fed from Greek sources, it was yet more original and independent than has been commonly supposed. The whole level of Latin culture is at once lifted and illuminated in Dr. Sellar's wonderfully rich and glowing pages. The volume devoted to Virgil is unsurpassed in any language as a masterpiece of interpretation and of delightful critical praise. The writer's outlook is not that of a Latin chair alone: it is that of humanity and of universal culture; that of Greek and English and European history; to bring Roman mind into comparison with all the great types of mind in all lands and of all ages. To know what the deeper spiritual developments of the Roman world were when Christ came, what were the rays of light and the clouds of darkness at the dawn of the new faith, readers can hardly find a better guide than this study of the Roman poets.

London, by Walter Besant, is a comprehensive survey of the metropolis of the modern world from the Roman days to those of George the Second. The material is of course well worn, but the skill of the writer's method and the freshness of his interest make it seem new. He begins his tale with the occupation of the Romans, who, appreciating the value of the river Thames, picked out a dry hillock in the great stretches of marsh along the stream, and founded the town of Augusta,—an isolated spot in the midst of fen and forest. After the Roman evacuation of Britain, no more is heard of Augusta; the town having been deserted or destroyed. It

was a new settlement in the old spot that rose again to prosperity as Lud's Town. From the sixth century onward, the city, though ravaged by plagues, and more often by fires, always its bane, has grown steadily in population, wealth, and importance. Roman, Saxon, Danish, Norman, Plantagenet, and at last English, it has always been a city of churches and palaces. Its burghers have always been free men, owning no lord but the king; and its mayors have rivaled great nobles in power and splendor. Dick Whittington may not have made his fortune by selling a cat; but it is certain that when, as mayor of London, he entertained King Henry V., he burned £60,000 worth of royal bonds, as a little attention to royalty. The city's greatest mayor was Sir Thomas Gresham, who, in Elizabeth's day, conceived the idea of transferring the centre of the world's commerce from Antwerp to London, and to that end built the Royal Exchange. The record of each century is full of incident, story, and social changes. Mr. Besant is writing on a subject he loves, and spares no pains to lay before the reader a brilliant picture of the streets and buildings, businesses, customs, and amusements of the ever-flourishing, ever-changing city, now the great centre of the financial, economical, and social world.

Mithridate, by Racine. This powerful and affecting tragedy was produced on the 13th of January 1673, the day after the author's reception into the Academy. It seems to have been written in reply to those critics who asserted that the only character he was successful in painting was that of a woman. The scene is laid in Pontus, and the hero is the cruel and heroic king who was the irreconcilable enemy of Rome. Mithridates has disappeared, and is believed to be dead. His two sons, the treacherous Pharnaces and the chivalrous Xipharex, prepare to seize his crown and dispute the possession of his betrothed, Monima. The old king returns, discovers by a stratagem that Xipharex has won the love of Monima, and swears to be avenged. Meanwhile he plans a formidable attack on Rome: he will ascend the Danube and burst upon the Romans from the north. Xipharex favors the project, but Pharnaces opposes it, and the soldiers refuse to follow their

king. The Romans unite with the rebels; and in the battle that follows, Mithridates falls mortally wounded. Before dying, he joins the two lovers Xiphaires and Monima. In his portraiture of Mithridates, Racine sometimes rises to the sublimity of Corneille. He has scarcely ever written anything grander than the speech in which the hero explains his policy to his two sons. The manner in which the complexity of Mithridates's character, his greatness and weakness, his heroism and duplicity, are laid bare, shows wonderful psychological delicacy and skill: and all this is finely contrasted with the simplicity and unity of the nature of Monima in its high moral beauty and unvarying dignity. The great fault of, 'Mithridates' is the fault of Racine's other tragedies dealing with Eastern life: the absence of an Oriental atmosphere.

L'Ecole des Femmes (The School for Wives), by Molière, produced in 1662, is a companion piece to 'L'École des Maris' (The School for Husbands). They have essentially the same plot; treated, however, with great dramatic dexterity, to clothe a different idea in each. In this comedy, Arnolphe, a typical middle-aged jealous guardian of Agnes, has educated his ward for his future model wife by carefully excluding from her mind all knowledge of good or evil; her little world is circumscribed by the grilled windows and strong doors of Arnolphe's house. Returning from a journey, he finds her sweet and tranquil in her ignorance as before. But soon meeting Horace, a son of his old friend Oronte, he learns by the ingenuous confession of the young fellow that, madly in love with "a young creature in that house," he intends to use the money just borrowed from his father's friend to carry her off. Frantic at this disclosure, Arnolphe rushes to the imprisoned Agnes, from whom by ingenious questioning he extracts a candid avowal of her affection for her lover, and an account of a visit from him. By a clever series of intrigues, the guardian is made the willing, unwitting go-between of the two young people; until at last Agnes, having determined to run away from her hated suitor, braves his anger. Then it is that Arnolphe displays a depth of real passion and tenderness, tragic in its intensity, in pleading with her to revoke her decision; a scene that remains

unrivaled among the many fine scenes in Molière. When fiercest in denunciation, the guardian yields to a gentle glance and word. "Little traitress," he cries, "I pardon you all. I give you back my love. That word, that look, disarms my wrath." A pair of conventional stage fathers now appear, who, by revealing the fact that their children, the lovers, have been betrothed from their cradles, unite the two with their blessings; and the desolate Arnolphe receives the penalty of a selfish meddler with youthful affection. Obdurate and rigid in his theories, Arnolphe yet wins esteem by the strength of his character that dominates, even in defeat, the close of the play. Agnes, a type of maiden innocence, far from being colorless or insipid, is a living, glowing portrait of a genuinely interesting *ingenue*, using artifice naturally foreign to her disposition at the service of love only. Outside of the real merit of the play, and the curious sidelight it throws on the dramatist's opinions (married at this time at forty years of age to a girl of seventeen), it opened an attack upon him for suspected religious latitude; contemporary criticism being leveled at the scene in the third act, where a treatise, 'The Maxims of Marriage,' is presented by the guardian-lover to his ward.

Dawn of the Nineteenth Century in England, The: A SOCIAL SKETCH OF THE TIMES, by John Ashton. With 116 illustrations, drawn by the author from contemporary engravings. Never in the history of the world has there been such a change in things social as since the beginning of the nineteenth century; and to those who are watching its close, already at the dawn of the twentieth, this work is one of invaluable reference and comparison. The arts, sciences, manufactures, customs, and manners, were then so widely divergent from those of to-day, that it seems hardly possible that they belong to the same era, or could have existed less than one hundred years ago. Steam was then in its infancy; locomotives and steamships just beginning to be heard of; gas a novel experiment; electricity a scientific plaything. Beginning with a slight retrospect of the eighteenth century, the author briefly outlines the influence of Bonaparte in matters political; follows with a description of the food

riots in London; the union with Ireland; death of Lord Nelson; abolition of the slave trade; amusing photographs of the streets with their beggars, chimney-sweeps, dealers of small wares and great cries; then the postal drawbacks and stage-coach infelicities; the famous prisons, notably the Fleet; museums and museum gardens, theatres and operas; Tattersall's and Gretna Green marriages; with innumerable extracts relating to people and places of note;—all taken from original and authentic sources, newspapers being an authority of constant reference. The quaint illustrations add much to the interest of the work which extends a little over a decade.

A Kentucky Cardinal, and Aftermath, by James Lane Allen. (1895.) The 'Kentucky Cardinal' is a fresh and dainty tale, which may be called an "idyl of the woods." The story tells of the wooing of Adam Moss, a recluse who devotes himself to nature, and who dwells in a garden, which his loving touch converts almost into fairyland, where all the fruits and flowers blossom and ripen to perfection, and where all the birds have learned to rest on their migratory journeys. Adam knows all the birds and loves them best of all living creatures, until he meets Georgianna, his beautiful next-door neighbor. She is a lovely, tormenting, bewildering creature, who eludes him one day, encourages him the next, and scorns him on a third. Despite her endless resources for tormenting Adam, she is undeniably charming and alluring. She is, however, possessed by a vague fear that her lover's fondness for nature and for his birds is something that must prevent his entire allegiance to her. She tests his affection by demanding that he cage for her the splendid "Kentucky cardinal"; and Adam wages a bitter warfare with himself before allowing his love for Georgianna to triumph over his lifelong principle and conscientious attitude towards his feathery friends. The caging of the bird, which beats its life out in the prison, is converted by the author's skill into a veritable tragedy, wherein the reader keenly shares Adam's remorse and Georgianna's grief. The lovers quarrel; and then follows a reconciliation which reveals each more clearly to the other, and unites them finally. The conversations of Georgianna from

her window to Adam in his strawberry bed below are a delightful feature of the story, which is enlivened by his dry humor and her witty repartee. 'Aftermath,' the second part of 'A Kentucky Cardinal,' follows the lovers through the days of their engagement and their brief wedded life, which is one of ideal happiness while it lasts. Georgianna strives to win her husband from his overmastering fondness for nature; and he, to please her, enters into social life and seeks to interest himself more in the "study of mankind." At the birth of a son Georgianna passes away, leaving her husband to seek consolation where he can best obtain it,—from his beloved "nature." Mr. Allen has a delicate touch and a charm of style; and his descriptions of nature and of bird life possess a really poetic beauty, while they are characterized by a ring of truthfulness which convinces the reader that the author's heart is in his words. There is a blending of pathos and humor in the work which makes it delightful reading.

Spanish Conquest in America, The, by Arthur Helps, was published in four volumes, in England, from 1855 to 1861. Its sub-title, 'Its Relation to the History of Slavery and the Government of Colonies,' conveys a more adequate idea of the theme.

While Sir Arthur was laboring upon his compendious work, 'Conquerors of the New World' (1848-52), his interest in Spanish-American slavery so increased that he visited Spain, and examined in Madrid such MSS. as pertained to the subject. As a result the present work appeared. The author had spared no pains to render his work absolutely trustworthy, eschewing the picturesque method wherein he might have excelled, in order to attain to absolute accuracy,—a rare virtue in historians. The result was that the work, written with an obtrusive moral purpose, and devoid of literary brilliancy, was not a success. Frequently the author suspends the onward movement of the narrative while he pauses to analyze motive and investigate character. Seeing that his elaborate work lacked popularity, Sir Arthur broke up much of the biographical substance into 'Lives,' which appeared later: 'Las Casas, the Apostle of the Indians' (1863); 'Columbus' (1869); 'Pizarro' (1869); and 'Hernando Cortes' (1871). All these

became justly popular; and while the parent work is valuable chiefly to students of the period, its progeny still delight the general reader.

Tropical Africa, by Henry Drummond, was published shortly after the author's return from his African explorations in 1886; several of the chapters having appeared as magazine articles before their publication in book form. There is considerable breadth of subject-matter; but the man of science, pervaded by a robust, religious spirit, speaks in every chapter.

From the geographer's view-point, the volume possesses greatest value as outlining the water-route to the heart of Africa, by way of the rivers Zambezi

and Shire, and as describing some of the great inland lakes. The "geological sketch" and the "meteorological note" are admirable in their way; and the observations upon the white ant, and the mimicry of African insects, evince the gifts of the painstaking and ingenious observer. But the author speaks his most earnest word when he treats the "Heart-Disease of Africa [the slave trade], and its Pathology and Cure." Professor Drummond severely arraigns the "Powers" for tolerating the inhuman enormities of this hideous traffic. The language of the volume throughout is vivid though simple; and the quaint humor, now and again appearing, adds zest and flavor to the interesting narrative.

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IT IS evident to any one who examines the LIBRARY that its value largely rests upon the original contributions of authors and scholars in Europe and America. The list of writers at home and abroad is one that would give distinction to any work. For their cordial aid and for their valuable suggestions during the progress of the undertaking, the editors return sincere thanks. Many of the writers are to be credited with many articles besides those to which their names are attached. For a full list of writers who have signed their articles, see the accompanying table.

It is pleasant also to make special acknowledgment of the great aid rendered by

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 chette, José-Maria de Hérédia, Alessandro Manzoni,
 John Boyle O'Reilly, Coventry Patmore, Adam de
 Saint Victor, Lope de Vega
 Richard T. Ely - - John Stuart Mill, Adam Smith
 E. P. Evans - - - -
 Gotthold Ephraim Lessing, Jean Paul Friedrich Richter,
 Johann Christoph Friedrich Schiller
 H. Rushton Fairclough - - - -
 Tyrtæus, Archilochus, and their Successors in the De-
 velopment of Greek Lyric
 Frederick W. Farrar - - The New Testament
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 tiful Maguelonne
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Gogol, Alexander Sergyéevitch Pushkin					
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Cooper					
Thomas Wentworth Higginson	-	-	-	-	
Epictetus, Joseph Joubert, Jeremy Taylor					
George Birkbeck Hill	-	-	-	-	Samuel Johnson
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Antar, Dominique François Arago, Baber, Copernicus					
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William Henry Hudson	-	-	-	-	Bret Harte
Laurence Hutton	-	-	-	-	Charles Dickens
Richard Holt Hutton	-	-	-	-	John Henry Newman
A. V. Williams Jackson	-	-	-	-	
The Avesta, Firdausī, Hāfiz, Jāmī, Jayadeva, Kālidāsa,					
Nizāmī, Jalāl-ad-dīn Rūmī, Sa'dī					
Henry James	-	-	-	-	
Nathaniel Hawthorne, James Russell Lowell, Ivan Tur-					
geneff					
John Franklin Jameson	-	-	-	-	John Lothrop Motley
Charles Frederick Johnson	-	-	-	-	
James Boswell, Charles Farrar Browne (Artemus Ward),					
Daniel Defoe, James Anthony Froude, Henry Wads-					
worth Longfellow					
Richard Jones	-	-	-	-	The Arthurian Legends, Kuno Fischer
Francis W. Kelsey	-	-	-	-	Ovid

Grace King	-	-	-	-	-
Charles Baudelaire, Paul Desjardins, Hugues Félicité Robert de Lamennais, Édouard Rod, Alfred de Vigny, Melchior de Vogüé, Prosper Mérimée, Jules Michelet					
George Alexander Kohut	-	-	-	-	Emerich Madách
L. Oscar Kuhns	-	-	-	-	-
Vittorio Alfieri, Ludovico Ariosto, Bestiaries and Lapidaries					
John La Farge	-	-	-	-	Tahitian Literature
Andrew Lang	-	-	-	-	-
Alexandre Dumas, Sen., Sir Walter Scott					
Henry R. Lang	-	-	-	-	Luiz Vaz de Camoens
E. Ray Lankester	-	-	-	-	-
Charles Robert Darwin, Thomas Henry Huxley					
Charles R. Lanman	-	-	-	-	Fables of Pilpay
George Parsons Lathrop	-	-	-	-	-
William Cullen Bryant, Thomas Gray					
William Cranston Lawton	-	-	-	-	-
Cicero, Ennius, Euripides, Carlo Goldoni, Walter Savage Landor, Livy, Theodor Mommsen, Philemon, Menander and the Lost Attic Comedy, Statius, Virgil, Xenophon					
W. E. H. Lecky	-	-	-	-	Edward Gibbon
Charlton T. Lewis	-	-	-	-	Francis Bacon
Thomas Bond Lindsay	-	-	-	-	Juvenal, Terence
Gonzalez Lodge	-	-	-	-	Titus Maccius Plautus
Frédéric Loliée	-	-	-	-	-
Jean François Casimir Delavigne, Erckmann-Chatrian, Augustin Thierry, Louis Veuillot					
Thomas R. Lounsbury	-	-	-	-	-
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J. W. Mackail	-	-	-	-	Catullus, Theocritus
John Bach McMaster	-	-	-	-	-
Edward Augustus Freeman, Thomas Babington Macaulay					
J. P. Mahaffy	-	-	-	-	Sophocles
John Malone	-	-	-	-	-
St. John Chrysostom, Thomas à Kempis, The Mexican Nun, Francis Sylvester O'Mahony, Shakespeare (as the Dramatist)					
Max Margolis	-	-	-	-	The Talmud
Brander Matthews	-	-	-	-	-
Beaumarchais, Molière, Richard Brinsley Sheridan					
D. MacG. Means	-	-	-	-	Sir Henry Maine

George S. Merriam	-	-	-	-	Harriet Beecher Stowe
M. A. Mikkelsen	-	-	-	-	David Hume
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Forrest Morgan	-	-	-	-	Walter Bagehot
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John Muir	-	-	-	-	Linnæus
Theodore T. Munger	-	-	-	-	Horace Bushnell
Frederic W. H. Myers	-	-	-	-	

Edgar Allan Poe, William Wordsworth

E. S. Nadal	-	-	-	-	John Milton, William Stubbs
Charles P. Neill	-	-	-	-	Niccolò Machiavelli
Charles Eliot Norton	-	-	-	-	Arthur Hugh Clough, Dante
Edwin A. Pace	-	-	-	-	Thomas Aquinas
George Herbert Palmer	-	-	-	-	Empedocles
Edwin P. Parker	-	-	-	-	John Bunyan
William Morton Payne	-	-	-	-	

Björnstjerne Björnson, Georg Brandes, Johannes Ewald,
Ludwig Holberg, William Morris, Adam Gottlob
Oehlenschläger, Frederik Paludan-Müller, Christina
Georgina Rossetti, Dante Gabriel Rossetti, Johan
Ludvig Runeberg, Arthur Schopenhauer, Algernon
Charles Swinburne, Esaiás Tegnér

Harry Thurston Peck	-	-	-	-	Æsop, Alciphron
B. Perrin	-	-	-	-	Pausanias, Polybius
Arthur George Peskett	-	-	-	-	Samuel Pepys
William Potts	-	-	-	-	John and Charles Wesley
Harriet Waters Preston	-	-	-	-	

Horace, Jacques Jasmin, Frédéric Mistral, Margaret Oli-
phant Wilson Oliphant, Petronius Arbiter, Provençal
Literature, Quintilian, Roman Poets of the Later
Empire

William C. Prime	-	-	-	-	Bernard of Cluny
John R. Procter	-	-	-	-	Henry Clay
M. M. Ramsey	-	-	-	-	Latin-American Literature
Emil Reich	-	-	-	-	Maurice Jókai
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Ernest Rhys	-	-	-	-	

Thomas Campion, Celtic Literature (with William
Sharp), Leigh Hunt, The Mabinogion, Sir Thomas
Malory, Masques, Myths and Folk-Lore of the
Aryan Peoples (with William Sharp), Ossian and
Ossianic Poetry (with William Sharp)

Charles G. D. Roberts	-	-	-	-	Bliss Carman, Francis Parkman
Édouard Rod	-	-	-	-	Jean Jacques Rousseau
Josiah Royce	-	-	-	-	Immanuel Kant, Benedict Spinoza
Firmin Roz	-	-	-	-	Guy de Maupassant, Sully-Prudhomme
Lucia Gilbert Runkle	-	-	-	-	Abigail Adams, Thomas Hood

Robert Sanderson	-	-	-	-	
François Coppée, Prosper Jolyot Crébillon, Théophile Gautier					
George Santayana	-	-	-	-	Cervantes
Francisque Sarcey	-	-	-	-	Alexandre Dumas, Jun.
Austin Scott	-	-	-	-	George Bancroft
Carl Schurz	-	-	-	-	Daniel Webster
Mary J. Serrano	-	-	-	-	José de Espronceda
Frank Sewall	-	-	-	-	
Giosue Carducci, Emanuel Swedenborg, Joseph Mazzini					
Thomas D. Seymour	-	-	-	-	Homer
Thomas J. Shahan	-	-	-	-	Fénelon
Robert Sharp	-	Anglo-Saxon Literature, Demosthenes			
William Sharp	-	-	-	-	
Celtic Literature (with Ernest Rhys), Icelandic Literature, Henri Conscience, The Kalevala, Maarten Maartens, Maurice Maeterlinck, Myths and Folk-Lore of the Aryan Peoples (with Ernest Rhys), Ossian and Ossianic Poetry (with Ernest Rhys), Hersart de la Villemarqué: The Heroic and Legendary Literature of Brittany					
Anna McClure Sholl	-	-	-	-	
Thomas Hardy, Philip Massinger, George Meredith, Lady Mary Wortley Montagu, Sir Thomas More, Walter Pater, Jonathan Swift					
Paul Shorey	-	-	Aristophanes, Lucretius, Plato		
Esther Singleton	-	-	-	-	Austin Dobson
George W. Smalley	-	-	-	-	Wendell Phillips
Charles Sprague Smith	-	-	-	-	The Cid
Emily James Smith	-	-	-	-	Lucian of Samosata
Henry Preserved Smith	-	-	-	-	The Koran
Munroe Smith	-	-	-	-	Bismarck
Nora Archibald Smith	-	-	-	-	Friedrich Froebel
Albert H. Smyth	-	-	-	-	Bayard Taylor
Egbert C. Smyth	-	-	-	-	Jonathan Edwards
Herbert Weir Smyth	-	-	Socrates, Thucydides		
Leslie Stephen	-	-	Thomas Carlyle, Henry Fielding		
E. Irenæus Stevenson	-	-	Ludwig von Beethoven		
Albert Stickney	-	-	-	-	Rufus Choate
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Richard Henry Stoddard	-	-	-	-	Robert Burns
Francis N. Thorpe	-	-	-	-	
Mirabeau, Montesquieu, William Hickling Prescott					
Crawford H. Toy	-	-	-	-	
Accadian-Babylonian and Assyrian Literature, The Old Testament and the Jewish Apocrypha					

William P. Trent	-	-	-	-	
	Honoré de Balzac, John Caldwell Calhoun				
Spencer Trotter	-		Buffon, Cuvier, Alexander Wilson		
Robert Vallier	-	-	-	-	Émile Zola
Henry Van Dyke	-	-	Alfred Tennyson, Isaak Walton		
John Van Dyke	-	-	-	-	John Ruskin
Charles Waldstein	-	-	-	-	George Eliot
Thomas Walsh	-	-	-	-	Thomas Moore
Charles Dudley Warner	-	-	-		Lord Byron
Frederick Morris Warren		-	-	-	
	Aucassin and Nicolette, Pierre Corneille, Jean Racine				
Benjamin W. Wells	-	-	-	-	
	Hans Christian Andersen, The Grimm Brothers, Charles				
	Augustin Sainte-Beuve				
Barrett Wendell	-	-	-	-	Ben Jonson
J. H. Wescott	-	-	-	-	Julius Cæsar
Benjamin Ide Wheeler	-	-	-	-	Herodotus
George Meason Whicher		-	-	-	
	Sextus Propertius, Albius Tibullus				
Andrew D. White	-	-	-	-	Erasmus
John Williams White	-	-	-	-	Æschylus
Talcott Williams	-	-	-		The Greek Anthology
Owen Wister	-	-	-	-	Thomas Wharton
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THE TRIUMPH OF OTTO III.

Miniature from a manuscript copy of the Gospels, written in the Xth Century,
now in the cathedral at Aix.

This picture is an allegorical representation of the power and glory of the imperial throne, as imagined by the monk Lothar, who transcribed the copy of the Gospels of which this is a frontispiece. The emperor is seated on the throne, surrounded by an almond-shaped halo; above him is the cross, and the hand of God, which has placed the crown upon the head of the youthful-faced monarch, who is holding in his right hand the emblem of world-wide rule. To the right and left, the symbols of the four Evangelists are presenting a scroll, which may be the Scriptures, or perhaps a pallium, the symbol of spiritual authority. The female figure beneath the throne represents Hate and Discord, which are being crushed by the power of the throne and Christianity. The figures with banners are princes, and in the lower foreground are two soldiers and two bishops, so that all the earthly and spiritual powers are represented. The treatment of the figures, as shown by the foot-wear, is purely Roman. Previous to the Vth Century the pallium was worn only by the Popes, but later it was granted to powerful or popular bishops. It was made of wool, sheared by the nuns from sheep that had been dedicated to St. Agnes, the fleeces being treated with much consideration and ceremonial. It was not until the Xth or XIth Century that the Episcopal dignity was shown by the wearing of a mitre.

GENERAL INDEX

GENERAL INDEX

A

	VOL.	PAGE
A LITTLE WHILE (Hymn), <i>Bonar</i>	40	16379
À Outrance (Poem), <i>Rogers</i>	40	16660
A Place in thy Memory, Dearest (Poem), <i>Griffin</i>	17	6713
A Slumber Did My Spirit Seal (Poem), <i>Wordsworth</i>	39	16206
"A Thousand Years in Thy Sight are but as One Day" (Poem), <i>Fields</i>	40	16633
Abbé's Dream, The (Poem), <i>Dole</i>	41	16899
'Abd, Ibn al	2	679
Abélard, Pierre, <i>Thomas Davidson</i>	1	17
— and Héloïse, Letters of	1	27
Abide with Me (Hymn), <i>Lyte</i>	41	16848
Abou Ben Adhem (Poem), <i>Hunt</i>	19	7796
About, Edmond	1	34
Abalom and Achitophel (Poem), <i>Dryden</i>	12	4923-4949
Absence (Poem)	38	15599
Abyssinia, Hunting in, <i>Baker</i>	3	1278
Accadian-Babylonian and Assyrian Lit- erature, <i>Crawford H. Toy</i>	1	51
Accordance (Poem), <i>Bolla</i>	41	16772
Acharnians, The, <i>Aristophanes</i>	2	761, 769, 770
Acropolis, The, <i>Pausanias</i>	28	11215
Action and Agency, <i>Edwards</i>	13	5183
Ad Amphoram (Poem), <i>Horace</i>	19	7631
Adam, Jean	40	16442
— and Eve, <i>Ewald</i>	14	5616
— Bedé, <i>Eliot</i>	13	5391-5402
— Homo (Poem), <i>Paludan-Müller</i>	28	11020
Adams, Abigail, <i>Lucia G. Runkle</i>	1	84
— Abigail, The Letters of	1	89
— Henry	1	109
— John	1	126
— John, Imaginary Speech of, <i>Webster</i>	38	15748
— John Quincy	1: 134; 41:	16715
— Sarah Flower	1	145
Addison, Joseph, <i>H. W. Mabie</i>	1	148
Address to the Mummy in Belzoni's Ex- hibition (Poem), <i>Smith</i>	41	16789
Adelphi, <i>Terence</i>	36	14648
Adieu for Evermore (Poem), <i>Anon</i>	40	16429
— to Coimbra (Poem), <i>Camoens</i>	8	3158
Adieux à Marie Stuart (Poem), <i>Swin- burne</i>	36	14322
Adonais (Poem), <i>Shelley</i>	34	13276
Advancement of Learning, The, <i>Bacon</i>	3	1183
Adventure. See <i>Travel and Adventure</i> .		
Adventures of Hajji Baba, The, <i>Morier</i>	26	10305
Adversity, <i>Taylor</i>	36	14556
Advice to a Poet (Poem), <i>Locker-Lamp- son</i>	23	9121

	VOL.	PAGE
Ælianus Claudius	1	172
Æneid, <i>Virgil</i>	38	15420, 15430-15438
Æschines	1	178
Æschylus, <i>J. W. White</i>	1	183
Æsop, <i>Harry Thurston Peck</i>	1	200
Afloat and Ashore (Poem), <i>Dobell</i>	12	4737

Africa.

Augustine, Saint, of Hippo	3	1014-1022
Country, The, and Its People, <i>Drum- mond</i>	12	4898
Hunting in Abyssinia, <i>Baker</i>	3	1278
Lake Country, The East-African, <i>Drummond</i>	12	4900
Schreiner, Olive	33	12957
Sources of the Nile, The, <i>Baker</i>	3	1285
White Ants, <i>Drummond</i>	12	4905
After Construing (Poem), <i>Benson</i>	41	16787
— Death (Poem), <i>Rossetti</i>	31	12401
— Petrarch (Poem), <i>Hérédia</i>	18	7283
— Song (Poem), <i>Gilder</i>	16	6354
— the Ball (Poem), <i>Perry</i>	40	16447
— — Play (Poem), <i>Stevenson</i>	41	16720
— Wings (Poem), <i>Piatt</i>	41	16723
Against Inconsistency in our Expecta- tions, <i>Barbauld</i>	4	1484
Agamemnon, <i>Æschylus</i>	1	189-196
— <i>Alfieri</i>	1	374
Agassiz, <i>Jean Louis Rodolphe</i>	1	209
Agathias	1: 223; 16	6649
Agathon, <i>Woodberry</i>	39	16152
Age, <i>Heine</i>	18	7212
— (Poem), <i>Anacreon</i>	2	495
— Honored Old, <i>Cicero</i>	9	3694
— Old (Poem), <i>Hoyt</i>	41	16820
— (Poem), <i>Peele</i>	28	11259
— The Old (Poem), <i>Noël</i>	41	16825
— Youth and (Poem), <i>Coleridge</i>	9	3869
— — (Poem), <i>Kingsley</i>	22	8615
— of Gold, The (Poem), <i>Savage</i>	41	16859
Agricola, <i>Tacitus</i>	36	14375-14376
— Apostrophe to, <i>Tacitus</i>	36	14376
Agriculture, <i>Cato</i>	8	3350
Agrippa's Appeal to the Jews, <i>Josephus</i>	21	8374
Aguilar, Grace	1	224
"Ah! Fair and Lovely" (Poem), <i>Mimner- mus</i>	37	15167
"Ah! Where are Hours Departed Flew?" (Poem), <i>Walther von der Vogelweide</i>	38	15585
Ahasvérus, <i>Quinet</i>	30	11968-11975
Ahi, The Sigher	41	16970
Aileen (Poem), <i>Banim</i>	4	1470
Ainsworth, William Harrison	1	235

	VOL.	PAGE
Aird, Thomas	40	16444
Ajax, <i>Sophocles</i>	34	13667
Akenside, Mark	1	252
Aladdin, <i>Oehlenschläger</i>	27	10752, 10754, 10773
Alarcón, Pedro Antonio de	1	262
Albano, A May-Day in, <i>Jackson</i>	20	8065
Albee, John	41	16955
Alberdi, Juan Bautista	22	8918
Albert Nyanza, The, <i>Baker</i>	3	1285
Alcæus	1	268
Alcázar, Baltázar de	1	272
Alcestis, <i>Euripides</i>	14	5588
Alciphron, <i>Harry Thurston Peck</i>	1	275
Alcman	1	281
Alcott, Louisa May	1	282
Alcuin, <i>W. H. Carpenter</i>	1	295
Alden, Henry M.	1	303
Aldrich, Anne Reeve	40	16370, 16445
— James	40	16351
— Thomas Bailey	1	312
Aleardi, Aleardo	1	349
Alec Yeaton's Son (Poem), <i>Aldrich</i>	1	316
Alembert, Jean le Rond d'	1	354
Alexander and Campaspe, Song from (Poem), <i>Lyly</i>	40	16362
— Selkirk (Poem), <i>Cowper</i>	10	4113
— the Great, <i>Grote</i>	17	6747
— Cecil Frances	41	16793
Alexander's Conquest of Palestine, <i>Josephus</i>	21	8367
— Feast (Poem), <i>Dryden</i>	12	4944
Alexandrian Library, The, <i>Gibbon</i>	16	6314
Alexis	29	11402
— and Dora (Poem), <i>Goethe</i>	16	6449
Alfieri, Vittorio, <i>L. Oscar Kuhns</i>	1	371
Alfonso the Wise	1	383
Alfred, <i>Thomson</i>	37	14853
— the Great	1: 389; 2	555-573
Alfric	2	557
Alhambra, The, <i>Irving</i>	20	8035
Alice Lorraine, <i>Blackmore</i>	5	2029
Alice's Adventures in Wonderland, <i>Carroll</i>	8	3309-3315, 3319
Alien (Poem), <i>Roberts</i>	41	16725
Aliscamp, The (Poem), <i>Mistral</i>	25	10108
All on One Side (Poem), <i>Romaine</i>	40	16624
— Sorts and Conditions of Men, <i>Besant</i>	4	1828
Allan, Robert	40	16426
Allen, Charles Grant	1	399
— Elizabeth Akers	41	16745
— James Lane	1	409
Allingham, William	1	428
"Alma Felice, che Sovente Torni" (Poem), <i>Petrarch</i>	29	11379
Allmers, Hermann	41	17004
Almighty Love, The (Hymn), <i>Parker</i>	41	16867
Almqvist, Karl Jonas Ludvig	1	439
Alone in the Fields (Poem), <i>Allmers</i>	41	17004
Along New England Roads, <i>Prime</i>	30	11828
— The Grassy Slope I Sit (Poem), <i>R. H. Stoddard</i>	35	14035
All's Well That Ends Well, <i>Shakespeare</i>	33	13205
Alpheus	16	6643
Alpine Glacier, The (Poem), <i>Maykov</i>	32	12604
Alps, The—The Matterhorn, <i>Tyndall</i>	37	15142
Amaryllis (Poem), <i>Bellman</i>	4	1769
— (Poem), <i>Rückert</i>	31	12460

	VOL.	PAGE
Amaturus (Poem), <i>Johnson-Cory</i>	40	16600
Amazon, Die, <i>Dingelstedt</i>	12	4705
Amber-Witch, The, <i>Meinhold</i>	25	9855
Ambition—On a Sermon against Glory (Poem), <i>Akenside</i>	1	261
— The Ass in the Lion's Skin, <i>Æsop</i>	1	203
— Passion for Power, <i>Channing</i>	9	3514
Ambrosius, Johanna	1	446
Amelia, <i>Fielding</i>	14	5725, 5726
Amenemhat, The Teaching of, <i>Egyptian</i>	13	5323
America (Poem), <i>Dobell</i>	12	4739
— (Poem), <i>Gilder</i>	16	6353
— Expectation of, <i>Hakluyt</i>	17	6810
— See <i>United States</i>		
American Commonwealth, The, <i>Bryce</i>	6	2644
— Conflict, The, <i>Greeley</i>	17	6656, 6661
— Flag, The (Poem), <i>Drake</i>	12	4863
— Ornithological Biography, The, <i>Audubon</i>	2	957
— Pantheon, The (Poem), <i>Cranch</i>	41	16780
— Religion, <i>Weiss</i>	38	15769
Americans Abroad in Europe, <i>Margaret Fuller</i>	15	6124
Amicis, Edmondo de	1	453
Amiel, Henri Frédéric, <i>Richard Burton</i>	1	479
Aminta, <i>Tasso</i>	36	14471, 14506-14507
Amnianus	16	6647
Amor Mundi (Poem), <i>C. G. Rossetti</i>	31	12407
Amphis	29	11402
Amphitruo, <i>Plautus</i>	29	11570
Amynta (Poem), <i>Elliot</i>	40	16591
An Thou Were my ain Thing (Poem), <i>Ramsay</i>	30	12071
Anabasis, <i>Xenophon</i>	39	16244, 16253-16258
Anacreon	2	492
Anacreontic (Poem), <i>Hooft</i>	19	7611
Anatomy of Melancholy, The, <i>Robert Burton</i>	7	2906
Anaxandrides	29	11402
Ancestors, The, From (Poem), <i>Mickiewicz</i>	25	10006
Ancient Gueber Hymn, <i>Anon</i>	41	16832
And Have I Measured Half my Days (Poem), <i>Wesley</i>	38	15814
Andersen, Hans Christian, <i>B. W. Wells</i>	2	500
André, The Capture of, <i>Hildreth</i>	18	7375
André's Request to Washington (Poem), <i>Willis</i>	39	16008
— Ride (Poem), <i>Beesly</i>	40	16382
Andrea del Sarto (Poem), <i>Robert Browning</i>	6	2565
Andria, <i>Terence</i>	36	14646
Andromaque, <i>Racine</i>	30	12033
Andromeda (Poem), <i>Kingsley</i>	22	8617
Anecdotes.		
Athlete's End, The, <i>Gellius</i>	16	6260
Antisthenes, <i>Diogenes</i>	12	4722
Apelles, <i>Pliny</i>	29	11577
Aristippus, <i>Diogenes</i>	12	4721
Aristotle, <i>Diogenes</i>	12	4221
Aston, Harvey, <i>Rogers</i>	31	12353
Berlioz, <i>Autobiog.</i>	4	1813
Bias, <i>Diogenes</i>	12	4720
Catherine Empress of Russia, <i>Rogers</i>	31	12355
Cleanthes, <i>Diogenes</i>	12	4723
Coslin, The Duc de, <i>Saint-Simon</i>	32	12718
Diogenes, <i>Diogenes Laertius</i>	12	4722
Eaters, Some Great, <i>Athenæus</i>	2	928

Anecdotes.—Continued

	VOL.	PAGE
Footo, Samuel.....	15	5883-5888
Love of Animals for Man, The, <i>Athenæus</i>	2	931
North, Lord, <i>Rogers</i>	31	12355
Phidias, <i>Pliny</i>	29	11580
Plato, <i>Diogenes</i>	12	4720
Plutarch, <i>Gellius</i>	16	6257
Praxiteles, <i>Pliny</i>	29	11579
Quintus Cæcilius, <i>Cato</i>	8	3351
Realistic Acting, <i>Gellius</i>	16	6259
Reynolds, Sir Joshua, <i>Rogers</i>	31	12352
Scipio, <i>Cæsar</i>	9	3717
Smith, Sydney.....	34	13571-13572
Theophrastus, <i>Diogenes</i>	12	4722
"Varia Historia," From, <i>Ælianus</i>	1	173-177
Aneurin.....	2	539
Angel (Poem), <i>Newman</i>	27	10618
— The (Poem), <i>Pushkin</i>	32	12595
— — (Poem), <i>Lermontov</i>	32	12597
— in the House, The (Poem), <i>Patmore</i>	28	11185, 11186
Angels of Buena Vista, The (Poem), <i>Whittier</i>	39	15945
Angler's Wish, An (Poem), <i>Van Dyke</i>	37	15245
Angling — From "The Compleat Angler," <i>Walton</i>	38	15610
Anglo-Saxon Literature, <i>Robert Sharp</i>	2	543
Anicius Severinus Boëthius.....	31	12362-12370
Animals. See <i>Natural History</i> .		
— Sick of the Plague, The (Poem), <i>La Fontaine</i>	22	8799
— Fabulous, of the Ancient Writers, <i>Cuvier</i>	10	4261
— The Love of, for Man, <i>Athenæus</i>	2	931
Anna Karénina, <i>Tolstoy</i>	37	14994-15015
Annabel Lee (Poem), <i>Poe</i>	29	11696
Annals of the Four Masters, The.....	8	3413
Annie Laurie (Poem), <i>Douglas</i>	40	16366
Annius Florus.....	31	12363
Annunzio, Gabriele d'.....	2	575
Annus Memorabilis (Poem), <i>Brownell</i>	6	2520
— Mirabilis (Poem), <i>Dryden</i>	12	4923

Anonymous Poems and Songs.

Adieu for Evermore.....	40	16439
Ancient Gueber Hymn.....	41	16832
Auld Stuarts Back Again, The.....	40	16424
Barbara Allen's Cruelty.....	41	16934
Begone, Dull Care.....	40	16470
Binnorie.....	41	16929
Bridal of Andalla, The.....	40	16655
Captain in Love, The.....	41	17000
Clown's Song, The.....	41	16720
Country Loves.....	41	17001
Crystal Fountain, The.....	41	16708
Doubt.....	40	16643
Fair Helen.....	40	16602
Fairy Queen, The.....	40	16483
Gate of Heaven, The.....	41	16866
Gaudeamus Igitur.....	40	16478
Glenlogie.....	41	16928
Golden Girdle, The.....	41	17003
Guest, The.....	41	16877
Hide and Seek.....	41	16995
House of Hate, The.....	41	16903
"I Have Loved Flowers that Fade,".....	41	16812
Immanence.....	41	16814
Indian Maid's War Song.....	41	17019
Invocation.....	41	17003
Jonah's Voyage in the Whale.....	41	16915
Kulnasatz, My Reindeer.....	41	16997
Lady Poverty, The.....	40	16494

Anonymous Poems and Songs.—Continued

	VOL.	PAGE
Lapland Song.....	41	16997
Lauriger Horatius.....	40	16478
Leaves of Maize, The.....	41	17001
Lord Lovel.....	41	16933
Love Detected.....	41	17000
— Me Little, Love Me Long.....	40	16348
— Will Find Out The Way.....	40	16347
Marine, The.....	41	16944
Mediaeval Latin Student Songs.....	40	16478
Merman, The.....	41	16949
Merry Pranks of Robin Good-Fellow.....	40	16486
My Love in her Attire doth Shew her Wit.....	40	16628
Nineteenth-Century Lyric, A.....	40	16621
Not My Will, but Thine.....	41	16897
Nut-Brown Maid, The.....	40	16337
"O Dove, that Flying o'er the Hill,".....	41	17002
Parting Lovers, The.....	41	17006
Patience.....	41	16915
Pearl.....	41	16916
Phyllida Flouts Me.....	40	16623
Poor Clerk, The.....	40	16367
Refusal of Charon, The.....	41	16826
Returned with Usury.....	41	17002
St. Anthony's Sermon to the Fishes.....	41	16700
Santa Zita: The Miracle at the Well.....	41	17002
Shan Van Vocht, The.....	40	16349
Sir John Barleycorn.....	40	16474
Song of the Forge.....	41	16754
Story of Karin, The.....	41	16946
Strasbourg Clock, The.....	41	16710
To Phillis.....	40	16615
Tonga-Islanders, Song of the.....	41	16996
Tranquillity.....	41	16856
Turkish Poems.....	41	16967-16969
Twelfth-Century Lyric, A.....	40	16620
Vicar of Bray, The.....	41	16699
Vision of a Fair Woman.....	40	16592
White Rose, The.....	40	16627
Wife of Usher's Well, The.....	48	16931
Willy Reilly.....	40	16440
Winifreda.....	40	16616
Another Day (Poem), <i>Howells</i>	19	7657
Ant, The, <i>Le Clerc</i>	4	1856
Antar, <i>E. S. Holden</i>	2	586, 674
Antara.....	2	681
Antigone, <i>Sophocles</i>	34	13650
Antrobus, John.....	41	16756
Antipater of Sidon.....	16	6644
Antiphaues.....	29	11402
Antiphilus.....	16	6646
Antiquary, The, <i>Scott</i>	33	13003
Antique Intaglio, An (Poem), <i>Spaulding</i>	41	16729
Antiquities of the Jews, <i>Josephus</i>	21	8864-8373, 8384
Antisthenes, <i>Diogenes</i>	12	4722
Antony and Cleopatra (Poem), <i>Lytle</i>	40	16576
— — — <i>Plutarch</i>	29	11633
Ants, the Habits of, <i>Lubbock</i>	23	9280
— White, <i>Drummond</i>	12	4905
Antwerp, the Iconoclasts at, <i>Schiller</i>	33	12909
Auvâr-i Suhailî, The.....	29	11464, 11471
Any Soul to Any Body (Poem), <i>Monkhouse</i>	41	16855
Apelles, <i>Pliny</i>	29	11577

Aphorisms.

Amiel.....	1:	480; 2	2492
Arabian.....	41	16972, 16973	
Beecher.....	4	1723	

Aphorisms.—Continued

	VOL.	PAGE
Chinese Moralists, The.....	9	3643
Epictetus.....	14	5505-5508
Erasmus.....	14	5522-5537
Fuller, Thomas.....	15	6136
Goethe.....	16	6453
Greek Anthology, From the.....	16	6640-6652
Heine.....	18	7200
Heraclitus.....	18	7248-7251
Hesiod.....	18	7331
Indian Epigrams.....	41	16989
Japanese.....	20	8171
Joubert.....	21	8388-8398
Koran, The.....	22	8707
Luther: Table Talk, 23: 9341; Sayings, 9345		
Martial.....	24	9753-9758
Pascal.....	28	11145
Persian.....	41	16965
Richter.....	31	12356
Roche foucauld, La.....	31	12322
Sa'di.....	32	12654
Schiller.....	33	12887, 12905
Selden.....	33	13101
Theocritus.....	37	14779
Voltaire.....	38	15480
Apocrypha, The Jewish.....	27	10809
Apologia pro Vitâ Suâ, Newman.....	27	10605
Apologues from The Persian (Poems), <i>Fitzgerald</i>	14	5806
Apparition, The (Poem), <i>Phillips</i>	40	16466
Appeal to Honor and Justice, An, <i>Defoe</i>	11	4508
Appearances, <i>Voltaire</i>	38	15464
Appius and Virginia, <i>Webster</i>	38	15759
Apple-Tree, The (Poem), <i>Dorr</i>	40	16526
Après Trois Ans (Poem), <i>Verlaine</i>	38	15320
April in Ireland (Poem), <i>Hopper</i>	40	16438
— Rain (Poem), <i>Thomson</i>	37	14854
— Weather (Poem), <i>Rcsee</i>	40	16498
Apukhtin, Aleksei Nikolaevich.....	32	12607
Apuleius, Lucius.....	2	597
Aquinas, Thomas, <i>Edwin A. Pace</i>	2	613
Arabia.		
Antar.....	2	586-596
Arabian Knights, The.....	2	622-664
Arabic Literature.....	2	665-704
Ararat, The Ascent of, <i>Bryce</i>	6	2652
En Route, <i>R. F. Burton</i>	7	2896
Koran, The, <i>J. W. Draper</i>	12	4870
— — — <i>P. Smith</i>	22	8707
Arabian Nights, The, <i>Richard Gottheil</i>	2	622-701
— Poems, Miscellaneous.....	41	16971-16973, 16984, 16987, 16988
Arabic Literature, <i>Gottheil</i>	2	665
Arabius.....	16	6647
Arabs, The Spanish, <i>Prescott</i>	30	11779
Arago, Dominique François.....	2	704
Araucana, La, <i>Ercilla y Zúñiga</i>	22	8910
Arauco Domado, The, <i>Oña</i>	22	8910
Ararat, The Ascent of, <i>Bryce</i>	6	2652
Arbutnot, John.....	2	722
Arcadia, <i>Sidney</i>	34	13388
Archias.....	16	6644
Archibald Malmaison, <i>Julian Haworthorne</i>	17	7042
Archilochus.....	37	15161
Architecture. See Art.		
Arctic Regions, Aurora in the, <i>Nansen</i>	27	10556
— — — Daily Life in the, <i>Nansen</i>	27	10558
Are the Children at Home? (Poem), <i>Sanger</i>	40	16450
Areopagitica, <i>Millon</i>	25	10073

	VOL.	PAGE
Arethusa (Poem), <i>Shelley</i>	34	13302
Aretina's Song (Poem), <i>Taylor</i>	36	14541
Argonautic Legend, The.....	2	731
Ariel (Poem), <i>Sledman</i>	35	13862
— in the Cloven Pine (Poem), <i>Taylor</i>	36	14530
Ariosto, Ludovico, <i>L. Oscar Kuhns</i>	2	741
Aristipptus, <i>Diogenes</i>	12	4721
Aristophanes, <i>Paul Shorey</i>	2	759
Aristotle, <i>Thomas Davidson</i>	2	788
— <i>Diogenes</i>	12	4721
Armada, The Spanish, <i>Motley</i>	26	10390, 10397
Armance, <i>Stendhal</i>	4	1865
Armenia (Sonnets), <i>Watson</i>	38	15707, 15710
— An Excursion Into, <i>Bodenstedt</i>	5	2126
Army, A Standing, in a Republic, <i>Hamilton</i>	17	6904
Arnason, Jón.....	2	802
Arnaut de Maroill.....	30	11886
Arndt, Ernst Moritz.....	2	813
Arne, <i>Björnson</i>	5	1968, 1977
Arnlot Celline, <i>Björnson</i>	5	1962, 1969
Arnold, Edwin.....	2	819
— George.....	40	16554
— Matthew, <i>G. E. Woodberry</i>	2	844
— Winkleried (Poem), <i>Montgomery</i>	40	16397
Arrow and the Song, The (Poem), <i>Longfellow</i>	23	9168
Arouet, François Marie. See Voltaire.		
Arsène Guillot, <i>Mérimée</i>	25	9946
Art.		
Architecture, The Law of Proportion in, <i>Blanc</i>	5	2062
Artists Made by Accident, <i>D'Israeli</i>	12	4727
Blanc's Début as an Art Critic.....	5	2057
Calamatta's Studio, <i>Blanc</i>	5	2057
Casting of Perseus, The, <i>Cellini</i>	8	3382
Delacroix's "Bark of Dante," <i>Blanc</i>	5	2058
Dome of Brunelleschi, The, <i>Norton</i>	27	10716
Dürer's, Albert, "Melancholia," <i>Blanc</i>	5	2055
Dutch Masters, The, <i>Amicis</i>	1	471
Fascination of the Remote, The, <i>Hamerton</i>	17	6879
Function of the Artist, The, <i>Wagner</i>	38	15505
Genius of Greek Art, The, <i>Symonds</i>	36	14356
"Grammar of Painting and Engraving," <i>Genesis of the, Blanc</i>	5	2059
Ingres, <i>Blanc</i>	5	2056
Italian Art in Its Relation to Religion, <i>Symonds</i>	36	14340
Kinship of the Arts, The, <i>Bodmer</i>	5	2130
Landscape, <i>Blanc</i>	5	2061
Michel Angelo, <i>Michelet</i>	25	9990
Modernness, <i>Baudelaire</i>	4	1629
Moral Influence of Art, <i>Blanc</i>	5	2060
Ornament, The Uses of, <i>Ruskin</i>	32	12518
Orvieto Cathedral, The Building of, <i>Norton</i>	27	10710
Painting, <i>Motoori</i>	20	8184
Poetry and Painting, <i>Bodmer</i>	5	2131
— — — <i>Lessing</i>	23	9021
Poussin's "Shepherds of Arcadia".....	5	2060
Progress of Art, The, <i>Wagner</i>	38	15510
Race Characters Expressed in Art, The, <i>Taine</i>	36	14415
Raphael Sanzio, <i>Vasari</i>	37	15250
Refinement in the Arts, <i>Hume</i>	19	7781
Rembrandt, <i>Blanc</i>	5	2055
Style, <i>Blanc</i>	5	2061
Trees in Art, <i>Hamerton</i>	17	6882

	VOL.	PAGE
Art (Poem), <i>Thomson</i>	37	14870
— and Politics (Poem), <i>Bellman</i>	4	1771
— Criticism (Poem), <i>Landor</i>	22	8878
— of Poetry, The, <i>Boileau</i>	5	2141, 2146
— — — (Poem), <i>Horace</i>	19	7638
— Work of the Future, The, <i>Wagner</i>	38	15510
— Thou Weary? (Hymn), <i>Saint Stephen the Sabaita</i>	41	16892
Artemus Ward: His Travels, <i>Browne</i>	6	2469, 2470
Arthurian Legends, The, <i>Richard Jones</i>	2	886
Artistes de Mon Temps, <i>Blanc</i>	5	2053
Artists, The (Poem), <i>Schiller</i>	33	12900
Aryan Peoples, Myths and Folk-Lore of the, <i>W. Sharp and E. Rhys</i>	26	10522
As I Laye a-Thynkyng (Poem), <i>Barham</i>	4	1509
— Ships Becalmed (Poem), <i>Clough</i>	9	3837
— It Will Happen (Poem), <i>Geibel</i>	15	6250
— You Like It, <i>Shakespeare</i>	33	13203-13205, 13236
Asbjørnsen, <i>Peter Christen</i>	2	905
Ascham, Roger.....	2	916
Asclepiades.....	16	6643
Ash-Shanfarā of Azd.....	2	682
Asian Birds (Poem), <i>Bridges</i>	40	16499
Asinaria, <i>Plantus</i>	29	11569
Aspatia's Song (Poem), <i>Beaumont and Fletcher</i>	4	1683
Aspects of the Pines (Poem), <i>Hayne</i>	18	7113
Aspiration (Poem), <i>Willis</i>	39	16011
— (Poem), <i>Zorrilla</i>	39	16830
Assar and Mirjam, <i>Goldschmidt</i>	16	6495
" Assignment, The," Song from, <i>Poe</i>	29	11690
Assyrian Literature, <i>C. H. Toy</i>	1	51
Astrophel and Stella (Poem), <i>Sidney</i>	34	13396
At a Funeral (Poem), <i>Heber</i>	18	7159
— Gibraltar (Poem), <i>Woodberry</i>	39	16146
— Home and Abroad, <i>Margaret Fuller</i>	15	6124
— Last the Daylight Fadeth (Poem), <i>Geibel</i>	15	6252
— Penshurst (Poem), <i>Waller</i>	38	15563
— the Back of the North Wind, <i>Macdonald</i>	24	9464
— Breach (Poem), <i>Williams</i>	40	16566
— Church Gate (Poem), <i>Thackeray</i>	36	14728
— Fair, <i>Kielland</i>	21	8567
— Granite Gate (Poem), <i>Carman</i>	8	3305
— Potter's (Poem), <i>Spofford</i>	35	13819
'Ata, Abu-'.....	2	688
Atala, <i>Châteaubriand</i>	9	3537
Atalanta (Poem), <i>Thompson</i>	41	16814
Athalie, <i>Racine</i>	30	12029
Athenæus.....	2	923
Athens (Poem), <i>Swinburne</i>	36	14319

	VOL.	PAGE
Athens, Heroism of, During the Persian War, <i>Herodotus</i>	18	7302
Atlas (Poem), <i>Heine</i>	18	7191
Atonement, The, <i>Hegel</i>	18	7183
Atreus and Thyestes, <i>Crébillon</i>	10	4171
Attack on the Mill, The, <i>Zola</i>	39	16296
Atterbom, Per Daniel Amadeus.....	2	933
Attic Nights, <i>Gellius</i>	16	6254
Au Bord de l'Eau (Poem), <i>Sully-Prudhomme</i>	36	14216
Auber, A Criticism of, <i>Mendelssohn</i>	25	9898
Aucassin and Nicolette, <i>Lang</i>	2	945
— — — <i>F. M. Warren</i>	2	943
Audubon, John James.....	2	956
Auerbach, Berthold.....	2	961
Auf der Höhe, <i>Auerbach</i>	2: 963, 967; 3	998
Augier, Émile.....	3	998
Augustine, Saint, of Hippo, <i>Samuel Hart</i>	3	1014
Auld House, The (Poem), <i>Lady Nairne</i>	27	10548
— Licht Idylls, <i>Barrie</i>	4	1573, 1574
— Robin Gray (Poem), <i>Barnard</i>	40	16383
— Stuarts Back Again, The (Poem), <i>Anon</i>	40	16424
Aurelius Antoninus, Marcus.....	3	1022
Austen, Jane (Poem), <i>Anacreon</i>	3	1045
Austin, Alfred.....	40	16508, 16647
— Henry W.....	40	16613

Australia.

Clarke, Marcus A. H.....	9	3745
--------------------------	---	------

Austria.

Beethoven, Ludwig von.....	4	1749-1762
Grillparzer, Franz.....	17	6714
Authorship, <i>Schopenhauer</i>	33	12950
Autocrat of the Breakfast-Table, The <i>Holmes</i>	19	7489
Autumn (Poem), <i>Chisato</i>	20	8162
Aux Enfants Perdus (Poem), <i>Barville</i>	4	1479
— Italiens (Poem), <i>Lytton</i>	23	9349
Avarice — Gold (Poem), <i>Anacreon</i>	1	496
— The Lion and the Other Beasts, <i>Æsop</i>	1	206
Avaricious Shepherdess, The (Poem), <i>Dufresny</i>	40	16369
Averroës.....	3	1079
Avesta, The, <i>A. V. Williams Jackson</i>	3	1084
Avicenna, <i>Thomas Davidson</i>	19	7835
Avienus.....	40	16351
Awaking (Poem), <i>Blorde</i>	41	16849
Away (Poem), <i>Riley</i>	31	12267
Axel and Valborg, <i>Oehlenschläger</i>	27	10755
Aytoun, Robert.....	3	1106
—, William Edmonstone.....	3	1109
Azbaje y Ramirez, Juana Inez de.....	22	8911
Azeglio, Massimo Taparelli d'.....	3	1129

B

BAHER, <i>E. S. Holden</i>	3	1141
Babrius.....	3	1148
Babylon (Poem).....	4	1339
Babylonia — Accadian-Babylonian and Assyrian Literature.....	1	51-83
Bacchæ, <i>Euripides</i>	14	5575, 5577
Bacchus (Poem), <i>Sherman</i>	40	16521
Bacchylides.....	37	15182

Backwoodsmen, <i>Roosevelt</i>	31	12390
Bacon, Albion Fellows.....	40	16628
— Francis, <i>Chavillon T. Lewis</i>	3	1155
— Shakespeare Craze, The, <i>White</i>	39	15877
Bagehot, Walter, <i>Forrest Morgan</i>	3	1203
Baggesen, Jens.....	3	1245
Bailey, Philip James.....	3: 1213; 41	16912
Baillie, Joanna.....	3	1253

	VOL. PAGE		VOL. PAGE
Baillie, Lady Grizel.	40 16384	Bard, The (Poem), <i>Pushkin</i>	33 12593
Bains, Festival of the Queen of Hungary at, <i>Brantôme</i>	6 2325	Barefoot Boy, The (Poem), <i>Whittier</i>	39 15391
Baird, Henry Martyn	3 1272	Barham, Richard Harris	4 1508
Bajazet, <i>Racine</i>	30 12030	Baring-Gould, Sabine	4: 1529; 41 16882
Baker, <i>Sir Samuel White</i>	3 1277	Barlow, Jane	4 1543
— W. H.	41 16872	— Joel	4 1557
Bakin	20 8183	Barnaby Rudge, <i>Dickens</i>	11 4631, 4650
Balanston, <i>R. Browning</i>	14 5588	Barnard, Lady Anne	40 16383
Balfour, Arthur James	3 1287	Barnes, William	4 1563
Balder (Poem), <i>Dobell</i>	12 4738-4740	Barneveld, John of, <i>Motley</i>	26 10400
Balder's Death, <i>Ewald</i>	14 5617	Barnfield, Richard	40 16492
Ballad, The, <i>F. B. Gummere</i>	3 1305	Barrie, James Matthew	4 1571
Ballad against Those Who Missay of France (Poem), <i>Villon</i>	38 15410	Barry, Michael Juliaud	40 16377
— Made by Villon at the Request of His Mother (Poem), <i>Villon</i>	38 15406	Barton, Bernard	41 16713
— of a Bridal (Poem), <i>Bland</i>	40 16662	Barzaz-Breiz, <i>Villemarqué</i>	38 15377
— Agincourt, The (Poem), <i>Drayton</i>	12 4880	Bastiat, Frédéric	4 1607
— Bouillabaisse, The (Poem), <i>Thackeray</i>	36 14719	Bastille, The Siege of the, <i>Carlyle</i>	8 3251
— Guibour, The (Poem), <i>Mistral</i>	25 10103	Bather, The (Poem), <i>Townsend</i>	40 16506
— Midsummer Days and Nights (Poem), <i>Henley</i>	18 7238	Battle Hymn of the Republic (Poem), <i>Howe</i>	19 7647
— Old-Time Ladies (Poem), <i>Villon</i>	38 15403	— of Blenheim, The (Poem), <i>Southey</i>	35 13685
— Old-Time Lords (Poem), <i>Villon</i> 38 15404, 15405		— Copenhagen, The (Poem), Camp- bell	8 3179
— Prose and Rhyme, The (Poem), <i>Dobson</i>	12 4745	— Ivry, The (Poem), <i>Macaulay</i>	24 9437
— the Boat, The (Poem), <i>Garnett</i>	40 16481	Battle-field, The (Poem), <i>Bryant</i>	6 2633
— Brides of Quair, The (Poem), <i>Knox</i>	41 16926	Battles. See <i>War</i> .	
— Common Folk, The (Poem), <i>Banville</i>	41 16753	Baudelaire, Charles, <i>Grace King</i>	4 1617
— Debate of the Heart and Body (Poem), <i>Villon</i>	38 15411	Bayly, Thomas Haynes	40 16381
— Women of Paris (Poem), <i>Villon</i>	38 15405	Bayne, Julia Taft	40 16332
— Things Known and Unknown (Poem), <i>Villon</i>	38 15410	Beaconsfield, Benjamin Disraeli, Earl of, <i>Isa C. Cabell</i>	4 1633
— Trees and the Master (Poem), <i>Lanier</i>	22 8896	Bean Field, The, <i>Thoreau</i>	37 14891
— Villon in Prison (Poem), <i>Villon</i>	38 15408	Béatrix, <i>Balzac</i>	3 1357
— Queen Elizabeth, A (Poem), <i>Dobson</i>	12 4755	Beaumarchais, <i>Brander Matthews</i>	4 1657
— Upon a Wedding (Poem), <i>Suckling</i>	35 14158	Beaumont, Francis	4 1674
Ballade des Pendus, <i>Banville</i>	4 1480	Beauty (Poem), <i>Baudelaire</i>	4 1626
Ballads. See <i>Poetry</i> .		— Beaconsfield	4 1652
Ballantyne, James	40 16429	— (Poem), <i>Jami</i>	20 8113
Balthazar's Song (Poem), <i>Shakespeare</i>	33 13194	— (Poem), <i>Lodge</i>	23 9140
Balzac, Honoré de, <i>W. P. Trent</i>	3 1348	— (Poem), <i>Shakespeare</i>	33 13225
Bancroft, George, <i>Austin Scott</i>	3 1432	— (Poem), <i>Very</i>	38 15329
Banim, John	4 1458	— Ode to, <i>Bilderdijk</i>	4 1887
— Michael	4 1458	— of Woman, The, <i>Firenzuola</i>	14 5757-5765
Banking, Deposit, Origin of, <i>Bagehot</i>	3 1233	— The Power of (Poem), <i>Morse</i>	40 16636
Banner of the Jew, The (Poem), <i>Laz- arus</i>	41 16913	— True (Poem), <i>Beaumont and Fletcher</i>	4 1684
Banville, Théodore de	4 1474	— Unadorned (Poem), <i>Propertius</i>	30 11864
Bar, The American, <i>Choate</i>	9 3661	Bébée, <i>Ouida</i>	27 10888
Barbara Allen's Cruelty (Poem), <i>Anon.</i>	41 16934	Becket, Thomas, the Death of, <i>Froude</i>	15 6076
— Frietchie (Poem), <i>Whittier</i>	39 15924	Beckford, William	4 1699
Barbarossa (Poem), <i>Rückert</i>	31 12467	Bed in Summer (Poem), <i>Stevenson</i>	35 13935
Barbauld, Anna Letitia	4 1481	Beddoes, Thomas Lovell	40: 16410, 16593; 41 16724
Barber of Seville, <i>Beaumarchais</i>	4 1658, 1666	Bedouin-Child, The (Poem), <i>Watts-Dun- ton</i>	40 16456
Barchester Towers, <i>Trollope</i>	37 15035	— Song (Poem), <i>Taylor</i>	36 14533
Barclay, Alexander	4 1496	Beecher, Henry Ward, <i>Lyman Abbott</i>	4 1713
— of Ury (Poem), <i>Whittier</i>	39 15935	Beers, Henry Augustin	40 16376
Bard, The (Poem), <i>Gray</i>	16 6633	Beesly, A. H.	40 16382
		Beethoven, Ludwig von, <i>E. I. Stevenson</i>	4 1749
		Before the Convent of St. Just (Poem), <i>Platen</i>	29 11516
		— and After the Flower-Birth (Poem), <i>Marston</i>	40 16500
		Beginners of a Nation, The, <i>Eggleston</i>	13 5219
		Begone, Dull Care (Poem), <i>Anon.</i>	40 16470
		Behavior at Church, <i>Steele</i>	35 13873
		Beleaguered City, The (Poem) <i>Longfel- low</i>	23 9150

	VOL.	PAGE
Belfry of Bruges, The (Poem), <i>Longfellow</i>	23	9162
— Pigeon, The (Poem), <i>Willis</i>	39	16008
Belgium.		
Conscience, Henri.....	10	3957
Eekhoud, Georges.....	13	5189
Maeterlinck, Maurice, <i>W. Sharp</i>	24	9541
Belief, the Evolution of, <i>Comte</i>	10	3938
Believe it Not (Poem), <i>Tolstoy</i>	32	12605
Believe Me, if All Those Endearing Young Charms (Poem), <i>Moore</i>	26	10289
Belle of the Ball, The (Poem), <i>Praed</i>	30	11764
Bellman, Carl Michael, <i>Olga Flinch</i>	4	1763
Bello, Andrés.....	22	8915
Bells, The (Poem), <i>Poe</i>	29	11694
Beloved Youth, The (Poem), <i>Theognis</i>	37	14791
Ben Bolt (Poem), <i>English</i>	40	16413
Benedicite (Poem), <i>Brackett</i>	40	16503
Benedictine Garden, A (Poem), <i>Brown</i>	40	16529
Benevolence, The True Nature of, <i>Montesquieu</i>	26	10261
Bentham, Jeremy.....	4	1773
Ben-Hur, <i>Wallace</i>	38	15532, 15533-15554
Bennett, John.....	41	16815
Benson, Arthur Christopher.....	41	16787
Benton, Joel.....	41	16712
Beowulf (Poem), <i>Anglo-Saxon</i>	2	550, 558
Béranger, Jean Pierre de, <i>Alcée Fortier</i>	4	1783
Berkeley, George.....	4	1801
Berlioz, Hector.....	4	1809
Bernard de Ventadour.....	30	11879
— of Cluny, <i>W. C. Prime</i>	4	1828
— Saint, of Clairvaux.....	4	1819
Berners, Juliana.....	4	1834
Bertrand D'Amauon.....	30	11889
Besant, Walter.....	4	1837
Beside the Hearth (Poem), <i>Wagner</i>	38	15504
— — Winter Sea (Poem), <i>Roberts</i>	31	12304
Bessy Bell and Mary Gray (Poem).....	3: 1334; 30	12069
Best Thing in the World, The (Poem), <i>E. B. Browning</i>	6	2551
Bestiaries and Lapidaries, <i>L. Oscar Kuhns</i>	4	1852
Bethlehem, <i>Mandeville</i>	24	9660
Betrothed, The, <i>Manzoni</i>	24	9674-9695
Betsey and I are Out (Poem), <i>Carleton</i>	41	16671
Better Answer, A (Poem), <i>Prior</i>	30	11843
— Part, The (Poem), <i>Matthew Arnold</i>	2	885
Beware (Poem), <i>Longfellow</i>	41	16998
Bewildered Guest, The (Poem), <i>Howells</i>	19	7656
Beyle, Marie-Henri, <i>F. T. Cooper</i>	4	1861
Beyond the Gates, <i>Ward</i>	38	15623
Bhang u Bاده (Poem), <i>Foozooli</i>	41	16980
Bhartrihari.....	20	7935
Bhavabhūti.....	20	7932
Bias, <i>Diogenes</i>	12	4720
Bible in Spain, The, <i>Borrow</i>	5	2177, 2189
Bible, Wyclif's: Luke xv. 11-32, 39: 16237; 1 Corinthians xiii.—John xx.1-31, 16239; Apocalypse v. 1-14.....		16241
Bickerstaff, Isaac.....	40	16471
Biglow Papers, The, <i>Lowell</i>	23	9233, 9250-9262
Bilderdijsk, Willem.....	4	1884
Bill and Joe (Poem), <i>Holmes</i>	19	7471
Billy and Hans, <i>Stillman</i>	35	13979
Binnorie (Poem), <i>Anon</i>	41	16929

Biography.

VOL. PAGE

See also *Anecdotes, Characterizations.*

Abélard, Pierre, <i>Thomas Davidson</i>	1	17
About, Edmond.....	1	34
Adams, Abigail, <i>L. G. Runkle</i>	1	84
— Henry.....	1	109
— John.....	1	126
— — Quincy.....	1	134
— Sarah Flower.....	1	145
Addison, Joseph, <i>H. W. Mabie</i>	1	148
Ælianus, Claudius.....	1	172
Æschines.....	1	178
Æschylus, <i>J. W. White</i>	1	183
Æsop, <i>H. T. Peck</i>	1	200
Agassiz, J. I. R.....	1	209
Agathias.....	1	223
Agricola, <i>Tacitus</i>	36	14376
Aguilar, Grace.....	1	224
Ainsworth, W. H.....	1	235
Akenside, Mark.....	1	252
Alarcón, Pedro Antonio de.....	1	262
Alcæus.....	1	268
Alcázar, Baltázar de.....	1	272
Alciphron, <i>H. T. Peck</i>	1	275
Alcman.....	1	281
Alcott, Louisa May.....	1	282
Alcuin, <i>W. H. Carpenter</i>	1	295
Alden, Henry M.....	1	303
Aldrich, Thomas Bailey.....	1	312
Alardi, Aleardo.....	1	349
Alembert, Jean le Rond d'.....	1	354
Alexander the Great, <i>Grote</i>	17	6747
Alfieri, Vittorio, <i>L. O. Kuhns</i>	1	371
Alfonso the Wise.....	1	383
Alfred the Great.....	1	389
Allen, Charles Grant.....	1	399
— James Lane.....	1	409
Allingham, William.....	1	423
Almquist, K. J. L.....	1	439
Ambrosius, Johanna.....	1	446
Amiciis, Edmondo de.....	1	453
Amiel, H. F., <i>Richard Burton</i>	1	479
Anacreon.....	2	492
Andersen, Hans Christian, <i>B. W. Wells</i>	2	500
André, John, <i>Hildreth</i>	18	7375
Anæurin.....	2	539
Anicius Manlius Severinus Boëthius.....	31	12362
Annunzio, Gabriele d'.....	2	575
Antony, Mark, <i>Plutarch</i>	29	11693
Apuleius, Lucius.....	2	597
Aquinas, Thomas, <i>E. A. Pace</i>	2	613
Arago, Dominique François, <i>Edward S. Holden</i>	2	704
Arbuthnot, John.....	2	722
Archilochus, <i>Fairclough</i>	37	15161
Ariosto, Ludovico, <i>L. O. Kuhns</i>	2	741
Aristophanes, <i>Paul Shorey</i>	2	759
Aristotle, <i>Thomas Davidson</i>	2	788
Arnason, Jón.....	2	802
Arndt, Ernst Moritz.....	2	813
Arnold, Edwin.....	2	819
— Matthew, <i>G. E. Woodberry</i>	2	844
Arouet, François Marie. See <i>Voltaire</i> .		
Asbjörnsen, Peter Christen.....	2	905
Ascham, Roger.....	2	916
Athenæus.....	2	923
Atterbom, P. D. A.....	2	933
Andubon, J. J.....	2	956
Auerbach, Berthold.....	2	961
Augier, Émile.....	3	998
Augustine, Saint, of Hippo, <i>Samuel Hart</i>	3	1011
Aurelius Antoninus, Marcus, <i>James Fraser Gluck</i>	3	1022
Austen, Jane.....	3	1045
Averroës.....	3	1079

Biography.—Continued

	VOL.	PAGE
Avicbron.....	3	1099
Avicenna, <i>Thomas Davidson</i>	19	7835
Aytoun, Robert.....	3	1106
Aytoun, William Edmonstone.....	3	1109
Azeglio, <i>Autobiog.</i>	3	1131-1140
— Massimo Taparelli d'.....	3	1129
Baber, <i>Autobiog.</i>	3	1142
— E. S. Holden.....	3	1141
Babrius.....	3	1148
Bacchylides, <i>Fairclough</i>	37	15182
Bacon, Francis, <i>C. T. Lewis</i>	3	1155
Bagehot, Walter, <i>Forrest Morgan</i>	3	1203
Baggesen, Jens.....	3	1235
Bailey, Philip James.....	3	1243
Baillie, Joanna.....	3	1253
Baird, Henry Martyn.....	3	1272
Baker, Sir Samuel White.....	3	1277
Balfour, Arthur James.....	3	1287
Balzac, Honoré de, <i>W. P. Trent</i>	3	1348
Bancroft, George, <i>Austin Scott</i>	3	1432
Banim, John.....	4	1458
— Michael.....	4	1458
Banville, Théodore de.....	4	1474
Barbault, Anna Lætitia.....	4	1481
Barclay, Alexander.....	4	1496
Barham, Richard Harris.....	4	1503
Baring-Gould, Sabine.....	4	1529
Barlow, Jane.....	4	1543
— Joel.....	4	1557
Barnes, William.....	4	1563
Barneveld, John of, <i>Motley</i>	26	10400
Barrie, James Matthew.....	4	1571
Bastiat, Frédéric.....	4	1607
Baudelaire, Charles, <i>Grace King</i>	4	1617
Beaconsfield, Lord, <i>Isa C. Cabell</i>	4	1683
Beaumarchais, <i>Brander Matthews</i>	4	1657
Beaumont, Francis.....	4	1674
Becket, Thomas, <i>Froude</i>	15	6076
Beckford, William.....	4	1699
Beecher, Henry Ward, <i>Lyman Abbott</i>	4	1713
Beethoven, Ludwig von, <i>E. I. Stevenson</i>	4	1749
Bellman, Carl Michael, <i>Olga Flinch</i>	4	1763
Bentham, Jeremy.....	4	1773
— — <i>Autobiog.</i>	4	1778
Béranger, Jean-Pierre de, <i>Alcée Fortier</i>	4	1783
— — <i>Autobiog.</i>	4	1799
Berkeley, George.....	4	1801
Berlioz, Hector.....	4	1809
— — <i>Autobiog.</i>	4	1813-1818
Bernard, Saint, of Clairvaux.....	4	1819
— of Cluny, <i>W. C. Prime</i>	4	1828
Berners, Juliana.....	4	1834
Besant, Walter.....	4	1837
Beyle, Marie-Henri, <i>F. T. Cooper</i>	4	1861
Bilderdijk, Willem.....	4	1884
Bion.....	4	1893
Birrell, Augustine.....	4	1898
Bismarck, Otto Edward Leopold von, <i>Munroe Smith</i>	5	1929
Björnson, Björnstjerne, <i>Brandes</i>	5	2303
— — <i>W. M. Payne</i>	5	1959
Black, William.....	5	1983
Blackmore, Richard Doddridge.....	5	2011
Blake, William.....	5	2041
Blanc, Charles.....	5	2051
Blennerhassett, Harman, <i>Wirt</i>	39	16098
Blicher, Steen Steensen.....	5	2064
Blind, Mathilde.....	5	2075
Boccaccio, Giovanni, <i>W. J. Stillman</i>	5	2089
Bodenstedt, Friedrich M. von.....	5	2116
Bodmer, J. J.....	5	2128
Boëtius.....	5	2133
Boileau-Despréaux, Nicholas.....	5	2141
Boissier, Gaston.....	5	2152

Biography.—Continued

	VOL.	PAGE
Boker, George H.....	5	2163
Bonaventura, Saint, <i>Thomas Davidson</i>	5	2169
Borrow, George, <i>Julian Hawthorne</i>	5	2175
Boscan, Juan.....	5	2203
Bossuet, J. B., <i>Adolphe Cohn</i>	5	2209
Boswell, James, <i>C. F. Johnson</i>	5	2227
Bourget, Paul.....	5	2252
Bowring, Sir John.....	5	2263
Boyesen, Hjalmar Hjorth.....	5	2272
Braddon, Mary E.....	5	2279
Brandes, George, <i>W. M. Payne</i>	5	2299
Brandt, Sebastian.....	5	2311
Brantôme, Abbé de.....	6	2319
Brébeuf, Father, <i>Parkman</i>	28	11103
Bremer, Fredrika.....	6	2328
Brentano, Bettina, <i>Sainte-Beuve</i>	32	12669
— Clemens.....	6	2343
— Elizabeth.....	6	2348
Bright, John.....	6	2354
Brillat-Savarin.....	6	2365
Brontë, Anna.....	6	2381
— Charlotte.....	6	2381
— Emily.....	6	2381
Brooks, Phillips.....	6	2417
Brown, Charles Brockden.....	6	2425
— John.....	6	2437
Browne, Charles Farrar, <i>C. F. Johnson</i>	6	2461
— Sir Thomas, <i>Bacon</i>	6	2473
— William.....	6	2511
Brownell, Henry Howard.....	6	2519
Browning, Elizabeth Barrett.....	6	2523
— Robert, <i>E. L. Burlingame</i>	6	2557
— — <i>Curtis</i>	10	4237
Brownson, Orestes Augustus.....	6	2594
Brunetière, Ferdinand, <i>Adolphe Cohn</i>	6	2603
Bruno, Giordano.....	6	2613
Burroughs, John.....	7	2867
Burton, Sir Richard F.....	7	2883
— Robert.....	7	2904
Bushnell, Horace, <i>T. T. Munger</i>	7	2909
Butler, Samuel.....	7	2927
Byron, Lord, <i>C. D. Warner</i>	7	2935
Bryant, William Cullen, <i>G. P. Lathrop</i>	6	2623
Bryce, James.....	6	2643
Buckland, Francis Trevelyan.....	6	2661
Buckle, Henry Thomas.....	6	2673
Buffon, George Louis Le Clerc, <i>Spencer Trotter</i>	6	2689
Bulwer-Lytton, Edward, <i>Julian Hawthorne</i>	6	2697
Bunner, Henry Cuyler.....	7	2731
Bunyan, John, <i>E. P. Parker</i>	7	2747
Bürger, Gottfried August.....	7	2767
Burgundy, The Duke of, <i>Comines</i>	10	3927
Burke, Edmund, <i>E. L. Godkin</i>	7	2779
Burnett, Francis Hodgson.....	7	2809
Burney, Frances.....	7	2817
Burns, Robert, <i>R. H. Sloddard</i>	7	2833
Burr, Aaron, <i>Wirt</i>	39	16098
Caballero, Fernan.....	7	3001
Cable, George W.....	7	3017
Cædmon.....	2	552
Cæsar, Cains Julius, <i>J. H. Westcott</i>	7	3037
Caine, Thomas Henry Hall.....	7	3067
Calderon, Pedro, <i>M. F. Egan</i>	7	3071
Calhoun, John Caldwell, <i>W. P. Trent</i>	7	3087
Caligula, <i>Suetonius</i>	35	14203
Callimachus.....	7	3101
Calpurnius Siculus.....	31	12358
Calverley, Charles Stuart.....	7	3107
Calvin, John, <i>A. C. McGiffert</i>	8	3117
Camoens, Luiz Vaz de, <i>H. R. Lang</i>	8	3129
Campbell, Thomas.....	8	3159
Campion, Thomas, <i>Ernest Rhys</i>	8	3184
Campoamor, Ramon de.....	41	16951

Biography.—Continued

VOL. PAGE

Canning, George.....	8	3189
Cantù, Cesare.....	8	3199
Carducci, Giosue, <i>Frank Sewall</i>	8	3206
Carew, Thomas.....	8	3221
Carlén, Emilia Flygare.....	8	3225
Carlyle, Thomas, <i>Margaret Fuller</i>	15	6127
— <i>Leslie Stephen</i>	8	3231
Carmagnola, Francesco, <i>Sismondi</i>	34	13479
Carman Bliss, <i>C. G. D. Roberts</i>	8	3302
Casanova, Jean Jacques.....	8	3321
— <i>Autobiog.</i>	8	3323
Casas, Bartolomeo de las.....	8	3333
Castiglione, Baldassare.....	8	3339
Cato, the Censor.....	8	3347
Cats, Jacob.....	8	3353
Cellullus, <i>J. W. MacKail</i>	8	3359
Cellini, Benvenuto, <i>Birrell</i>	4	1915
—.....	8	3371
— <i>Autobiog.</i>	8	3376-3402
Cervantes, Miguel, <i>George Santayana</i>	8	3451
Chamisso, Adelbert von.....	9	3503
Channing, William Ellery.....	9	3513
Chapman, George.....	9	3523
Charles I., <i>D'Israeli</i>	12	4730
— XII. of Sweden, <i>Voltaire</i>	38	15457
Châteaubriand, François René An-		
guste.....	9	3531
Chatrian, Alexandre, <i>Frédéric Lolié</i>	14	5538
Chatterton, Thomas.....	9	3539
Chaucer, Geoffrey, <i>T. R. Lounsbury</i>	9	3551
Chénier, André, <i>Katharine Hillard</i>	9	3601
Cherbuliez, Victor.....	9	3609
Chesterfield, Lord.....	9	3625
Chevreuse, Madame de, <i>Cousin</i>	10	4087
Choate, Rufus, <i>Albert Stickney</i>	9	3649
Chrysostom, St. John, <i>John Malone</i>	9	3665
Cicero, Marcus Tullius, <i>W. C. Lawton</i>	9	3675
Clarendon, Edward Hyde, Earl of.....	9	3737
Clarke, Marcus A. H.....	9	3745
Claudius Claudianus.....	31	12360
— <i>Mathias</i>	9	3756
Clay, Henry, <i>J. R. Procter</i>	9	3761
— <i>Schurz</i>	33	12978, 12984, 12992
— <i>Autobiog.</i>	9	3776-3779
Cleanthes.....	9	3784
Clemens, Samuel Langhorne.....	9	3787
Cleon, <i>Grote</i>	17	6758
Cleopatra, <i>Plutarch</i>	29	11633
Clough, Arthur Hugh, <i>C. E. Norton</i>	9	3821
Coleridge, Samuel Taylor, <i>G. E. Wood-</i>		
<i>berry</i>	9	3843
Collins, William.....	9	3871
— <i>Wilkie</i>	9	3879
Colman, George, The Elder.....	10	3901
Comeuius, Johann Amos, <i>B. A. Hins-</i>		
<i>dale</i>	10	3909
Comines, Philippe de.....	10	3923
Comte, August.....	10	3935
Condorcet, <i>Morley</i>	26	10330
Confucius.....	9	3632
Congreve, William.....	10	3945
Conscience, Henri, <i>William Sharp</i>	10	3957
Constantine, <i>Gibbon</i>	16	6292
Cooke, Rose Terry.....	10	3973
Cooper, James Fenimore, <i>Julian Haw-</i>		
<i>thorne</i>	10	3985
Copernicus, Nicolas, <i>E. S. Holden</i>	10	4040
Coppée, François, <i>Robert Sanderson</i>	10	4045
Corday, Charlotte, <i>Carlyle</i>	8	3290
Coriolanus, <i>Plutarch</i>	29	11618
Corneille, Pierre, <i>F. M. Warren</i>	10	4065
Cortés, Hernando, <i>Del Castillo</i>	11	4616
Cousin, Victor.....	10	4079
Cowley, Abraham, <i>T. R. Lounsbury</i>	10	4089
— <i>Autobiog.</i>	10	4095

Biography.—Continued

VOL. PAGE

Cowper, William.....	10	4107
Crabbe, George.....	10	4117
Craddock, Charles Egbert. See <i>Mur-</i>		
<i>free, Mary Noailles</i>		
Craik, Dinah Maria Mulock.....	10	4123
Craven, Madame Augustus.....	10	4139
Crawford, Francis Marion.....	10	4151
Crébillon, Prosper Jolyot, <i>Robert San-</i>		
<i>derson</i>	10	4167
Crockett, S. R.....	10	4181
Croly, George.....	10	4197
Cromwell, <i>Carlyle</i>	8	3262
Cupples, George.....	10	4208
Curtis, George William, <i>Edward Cary</i>	10	4221
Curtius, Ernst.....	10	4241
Cuvier, George L. C. F. D., <i>Spencer</i>		
<i>Trotter</i>	10	4251
Cynewulf.....	2	552
Dahn, Felix.....	10	4267
Dalin, Olof von, <i>W. H. Carpenter</i>	10	4278
Dana, Richard Henry, Jun.....	11	4302
— <i>Sen</i>	11	4285
Dante, Alighieri, <i>C. E. Norton</i>	11	4315
— <i>Carlyle</i>	8	3251
Darmesteter, James.....	11	4379
Darwin, Charles Robert, <i>E. Ray Lan-</i>		
<i>kester</i>	11	4385
— <i>Autobiog.</i>	11	4397-4408
Daudet, Alphonse, <i>Augustin Filon</i>	11	4435
Decimus Magnus Ausonius.....	31	12359
Deffand, Madame du.....	11	4601
Defoe, Daniel, <i>Charles F. Johnson</i>	11	4479
— <i>Autobiog.</i>	11	4508
Dekker, Eduard Douwes.....	11	4513
— <i>Thomas</i>	11	4521
De La Cruz, Juana Yñez, <i>John Malone</i>	25	9956
Delavigne, Jean François Casimir,		
<i>Frédéric Lolié</i>	11	4528
Del Castillo, Bernal Diaz.....	11	4618
Demosthenes, <i>Robert Sharp</i>	11	4535
De Quincey, Thomas, <i>George R. Car-</i>		
<i>penter</i>	11	4555
Déroutède, Paul.....	11	4580
Descartes, René.....	11	4585
Desjardins, Paul, <i>Grace King</i>	11	4596
De Vere, Aubrey.....	11	4609
Dickens, Charles, <i>Laurence Hutton</i>	11	4627
Diderot, Denis.....	12	4689
Dingelstedt, Franz von.....	12	4704
Diogenes Laertius.....	12	4711
Dobell, Sydney.....	12	4733
Dobson, Austin, <i>Esther Singleton</i>	12	4741
Dodge, Mary Mapes.....	12	4757
Donne, John.....	12	4771
Dostoevsky, Feodor Mikhailovitch,		
<i>Hapgood</i>	12	4779
Dowden, Edward.....	12	4806
Doyle, A. Conan.....	12	4815
Drachmann, Holger.....	12	4840
Drake, Joseph Rodman.....	12	4851
Draper, John William.....	12	4865
Drayton, Michael.....	12	4877
Droz, Gustave.....	12	4885
Drummond, Henry.....	12	4897
— William of Hawthornden.....	12	4913
Dryden, John, <i>T. R. Lounsbury</i>	12	4919
Du Camp, Maxime.....	12	4951
Dudevant, Baronne. See <i>Sand, George</i>		
Dumas, Alexandre, Jun., <i>Francisque</i>		
<i>Sarcey</i>	12	5001
— <i>Sen</i> , <i>Andrew Lang</i>	12	4957
Du Maurier, George.....	12	5041
Dunbar, William.....	12	5064
Dunry, Jean Victor.....	12	5069
Dutt, Torn.....	13	5075

Biography.—Continued

	VOL.	PAGE
Dwight, John S.....	13	5084
Ebers, Georg Moritz.....	13	5091
Echegaray, José.....	13	5101
Edersheim, Alfred.....	13	5145
Edgeworth, Maria.....	13	5151
Edgren, Anne Charlotte Leffler.....	13	5162
Edwards, Jonathan, <i>Autobiog.</i>	13	5179
— <i>Egbert C. Smyth</i>	13	5175
Eekhoud, Georges.....	13	5189
Eggleston, Edward.....	13	5215
Eichendorff, Joseph von.....	13	5345
Eliot, George, <i>Waldstein</i>	13	5359
Elizabeth Queen of Roumania. See <i>Sylva, Carmen.</i>		
Emerson, Ralph Waldo, <i>Richard Gar-</i> <i>nnett</i>	13	5421
Empedocles, <i>George Herbert Palmer</i>	14	5467
Ennius, <i>William Cranston Lawton</i>	14	5475
Rötövs, Josef.....	14	5484
Epictetus, <i>Thomas Wentworth Hig-</i> <i>ginson</i>	14	5497
Erasmus, <i>Andrew D. White</i>	14	5509
Erckmann, Emile, <i>Frédéric Lolié</i>	14	5538
Espronceda, José de, <i>Mary J. Serrano</i>	14	5549
Esquiros, Henri Alphonse.....	14	5556
Euripides, <i>William Cranston Lawton</i>	14	5569
Evelyn, John.....	14	5591
Everett, Edward.....	14	5605
Ewald, Johannes, <i>W. M. Payne</i>	14	5614
Farrar, Frederick William.....	14	5627
Fénelon, François de Salinac de la <i>Mothé, Thomas J. Shahan</i>	14	5641
Ferrier, Susan Edmonstone.....	14	5649
Feuillet, Octave.....	14	4063
Fichte, Johann Gottlieb, <i>E. F. Buch-</i> <i>ner</i>	14	5673
Field, Eugene.....	14	5687
Fielding, Henry, <i>Leslie Stephen</i>	14	5693
Fillicaia, Vincenzo da.....	14	5732
Firdausi, <i>A. V. Williams Jackson</i>	14	5735
Firenzuola, Agnolo.....	14	5755
Fischer, Kuno, <i>Richard Jones</i>	14	5766
Fiske, John.....	14	5777
Fitzgerald, Edward, <i>Nathan Haskell</i> <i>Dole</i>	14	5797
Flaubert, Gustave, <i>Paul Bourget</i>	14	5815
Fleming, Marjorie, <i>John Brown</i>	6	2439
— <i>Paul</i>	14	5844
Fletcher, John.....	4	1674
Florian, Jean Pierre Claris de.....	14	5849
Foote, Samuel.....	15	5878
Ford, John.....	15	5889
Fortunatus, <i>Thierry</i>	37	14814
Fouqué, Friedrich, Baron de la Motte.....	15	5895
France, Anatole.....	15	5909
Francis, St., d'Assisi, <i>Maurice Francis</i> <i>Egan</i>	15	5919
Franklin, Benjamin, <i>Autobiog.</i>	15	5937-5945, 5957
— — <i>John Bigelow</i>	15	5925
Fréchette, Louis Honoré, <i>Maurice</i> <i>Francis Egan</i>	15	5964
Frederic, Harold.....	15	5971
Frederick William I. of Germany, <i>Wilhelmine von Bayreuth</i>	39	15970
Freeman, Edward Augustus, <i>John</i> <i>Bach McMaster</i>	15	5977
Freiligrath, Ferdinand.....	15	6002
Freytag, Gustav.....	15	6011
Fröbel, Friedrich, <i>Nora Archibald</i> <i>Smith</i>	15	6022
Froissart, Jean, <i>George M'Lean</i> <i>Harper</i>	15	6035
Froude, James Anthony, <i>C. F. Johnson</i>	15	6059
Fuller, Henry B.....	15	6101

Biography.—Continued

	VOL.	PAGE
Fuller Sarah Margaret.....	15	6119
— Thomas.....	15	6129
Gaboriau, Emile.....	15	6137
Galdós, Benito Perez, <i>W. H. Bishop</i>	15	6153
Galton, Francis.....	15	6174
Garborg, Arne.....	15	6185
Garland, Hamlin.....	15	6195
Gaskell, Elizabeth Stevenson.....	15	6205
Gautier, Théophile, <i>Goncourts</i>	16	6553
— <i>Robert Sanderson</i>	15	6221
Gay, John.....	15	6237
Geibel, Emanuel von.....	15	6248
Gellius, Aulus.....	16	6253
Gibbon, Edward, <i>W. E. H. Lecky</i>	16	6271
Gilbert, William Schwenck.....	16	6333
Gilder, Richard Watson.....	16	6347
Giusti, Giuseppe.....	16	6355
Gladstone, William Ewart.....	16	6359
Godkin, Edwin Lawrence.....	16	6373
Goethe, Johann Wolfgang, <i>E. Bren-</i> <i>tano</i>	6	2349-2352
— — <i>De Staël</i>	35	13836
— — <i>Edward Dowden</i>	16	6385
— — <i>Lewes</i>	23	9039
— — <i>Mendelssohn</i>	25	9889
— — <i>Sainte-Beuve</i>	32	12669
Gogol, Nikolai Vasilievitch, <i>Isabel F.</i> <i>Hagood</i>	16	6455
Goldoni, Carlo, <i>Autobiog</i>	16	6479-6487
— — <i>William Cranston Lawton</i>	16	6475
Goldschmidt, Meir Aaron.....	16	6493
Goldsmith, Oliver, <i>Charles Mills Gay-</i> <i>ley</i>	16	6501
Gosse Edmund.....	16	6505
Gottschall, Rudolf von.....	16	6571
Goncharóf, Iván Aleksandrovitch.....	16	6533
Goncourt, Edmond de.....	16	6549
— Jules de.....	16	6549
Gottfried von Strassburg, <i>C. H. Ge-</i> <i>nung</i>	38	15586
Gourgues, Dominique de, <i>Parkman</i>	23	11091
Gower, John.....	16	6579
Gramont, Duke of, <i>Hamilton</i>	17	6915
Grant, Ulysses S., <i>Hamlin Garland</i>	16	6593
— — <i>Autobiog.</i>	16	6600-6614
Grattan, Henry.....	16	6615
Gray, Thomas, <i>G. P. Lathrop</i>	16	6623
Greeley, Horace, <i>Clarence Clough</i> <i>Buel</i>	17	6653
Green, John Richard.....	17	6663
— Thomas Hill.....	17	6683
Greene, Robert.....	17	6691
Griffin, Gerald.....	17	6699
Grillparzer, Franz.....	17	6714
Grimm, Herman.....	17	6723
— Jacob and Wilhelm, <i>Benjamin W.</i> <i>Wells</i>	17	6733
Grote, George.....	17	6745
Guérin, Maurice de.....	17	6761
— Eugénie de.....	17	6761
Guizot, François, <i>Charles Gross</i>	17	6771
Haeckel, Ernst.....	17	6781
Häfiz, <i>A. V. Williams Jackson</i>	17	6793
Hakluyt, Richard.....	17	6807
Hale, Edward Everett.....	17	6821
Halévy, Ludovic.....	17	6831
Haliburton, Thomas C.....	17	6848
Hallam, Henry.....	17	6853
Halleck, Fitz-Greene.....	17	6861
— — <i>Taylor</i>	36	14522
Hallevi, Jehudah, <i>Richard Gottheil</i>	17	6869
Hamerton, Philip Gilbert.....	17	6875
Hamilton, Alexander, <i>Daniel C. Gil-</i> <i>man</i>	17	6891
— Anthony.....	17	6913

Biography.—Continued

VOL. PAGE

Hardenberg, Friedrich von. See Novalis.	
Hardy, Arthur Sherburne	17 6925
— Thomas, Anna McClure Sholl	17 6933
Harris, Joel Chandler	17 6961
Harrison, Frederic	17 6975
Harte, Francis Bret, W. H. Hudson	17 6985
Hartmann von Aue, C. H. Genung	38 15586
Hauff, Wilhelm	17 7014
Hauptmann, Gerhart	17 7025
Hawthorne, Julian	17 7041
— Nathaniel, Henry James	18 7053
Hay, John	18 7097
Hayne, Paul Hamilton	18 7110
Hazlitt, William	18 7115
Hearn, Lafcadio	18 7131
Heber, Reginald	18 7153
Hegel, George William Frederick, William T. Harris	18 7161
Heine, Heinrich, Richard Burton	18 7185
— Gottschall	16 6572
Heliodorus	18 7221
Hemans, Felicia Dorothea	18 7229
Henley, William Ernest	18 7236
Henry, Patrick	18 7241
— Wirt	39 16095
Heraclitus	18 7247
Herbert, George	18 7252
— Walton	38 15608
Herder, Johann Gottfried, Kuno Francke	18 7259
Hérédia, José-Maria de, M. P. Egan	18 7277
Herodotus, Benjamin Ide Wheeler	18 7285
Herrick, Robert	18 7307
Hertz, Henrik	18 7317
Hesiod	18 7326
Heyse, Paul	18 7333
Heywood, Thomas	18 7345
Higginson, Thomas Wentworth	18 7351
Hildreth, Richard	18 7371
Hobbes, Thomas	18 7381
Hoffmann, Ernst Theodor Wilhelm	18 7389
Hogg, James	18 7403
Holberg, Ludvig, W. M. Payne	18 7409
Hollnshed, Raphael	19 7445
Holland, Josiah Gilbert	19 7451
Holmes, Oliver Wendell, Mrs. James T. Fields	19 7457
Holst, Hermann Eduard von	19 7496
Hölty, Ludwig Heinrich Christoph	19 7505
Homer, Thomas D. Seymour	19 7551
Homiakoff, Aleksei Stephanovich	39 12603
Hood, Thomas, Lucia Gilbert Runkle	19 7589
Hooft, Pieter Corneliszoon	19 7610
Hook, Theodore	19 7613
Hooker, Richard, Wallon	38 15605
Horace, Harriet Walters Preston	19 7619
Horne, Richard Henry Hengist	19 7641
Howe, Julia Ward	19 7645
Howells, William Dean	19 7653
Hughes, Thomas	19 7695
Hugo, Victor, Adolphe Cohn	19 7709
Humboldt, Alexander von	19 7768
Hume, David, M. A. Mikkelsen	19 7777
Hunt, Leigh, Ernest Rhys	19 7791
Huxley, Thomas Henry, E. Ray Lankester	19 7805
Ibn Sinā, Thomas Davidson	19 7835
Ibsen, Henrik, W. H. Carpenter	20 7839
Ibycus, Fairclough	37 15180
Immermann, Karl Lebrecht	20 7896
Ingelow, Jean	20 7968
Jugemann, Bernhard Severin	20 7982
Irving, Edward, Oliphant	27 10842
— Washington, Edwin W. Morse	20 7991

Biography.—Continued

VOL. PAGE

Isaaks, Jorge	20 8046
Jackson, Andrew, Schurz	33 12987
— Helen Fiske	20 8057
James, Henry	20 8071
Jāmi, A. V. W. Jackson	20 8110
Janvier, Thomas Allibone	20 8117
Jasmin, Jacques, Harriet W. Preston	20 8187
Jayadeva, A. V. W. Jackson	20 8208
Jeanne d'Arc, Michelet	25 9985
Jefferies, Richard, Autobiog.	20 8216
—	20 8215
Jefferson, Thomas, Ford	21 8229
Jerrold, Douglas	21 8257
Jewett, Sarah Orne	21 8269
Joan of Arc, De Quincey	11 4578
Johanna, Queen, of Spain	30 12088
Johnson, Samuel, Birrell	4 1900
— Boswell	5 2232-2251
— George Birkbeck Hill	21 8283
Johnston, Richard Malcolm	21 8317
Jókai, Maurice, Emil Reich	21 8331
Jousson, Ben, Barrett Wendell	21 8341
Josephus, Edwin Knox Mitchell	21 8361
Joubert, Joseph, Thomas Wentworth Higginson	21 8385
Judd, Sylvester	21 8399
Juvenal, Thomas Bond Lindsay	21 8411
Kālidāsa, A. V. Williams Jackson	21 8455
Kant, Immanuel, Josiah Royce	21 8477
Keats, John, Louise Imogen Guiney	21 8497
Keble, John	21 8513
Keller, Gottfried	21 8518
Kempis, Thomas à, John Malone	21 8529
Khayyām, Omar, Nathan Haskell Dole	21 8541
Kielland, Alexander	21 8565
King, Grace Elizabeth	21 8573
Kinglake, Alexander William	21 8599
Kingsley, Charles	22 8611
Kipling, Rudyard	22 8633
Kleist, Heinrich von, Charles Harvey Genung	22 8665
Klopstock, Friedrich Gottlieb, Kuno Francke	22 8691
Körner, Karl Theodor	22 8725
Krasinski, Sigismund	22 8735
Laboulaye, Edouard René Lefebvre	22 8747
La Bruyère, Jean de	22 8760
La Fayette, Madame de	22 8767
La Fontaine, Jean de, George McLean Harper	22 8779
Lamartine, Alce Fortier	22 8801
Lamb, Charles, Alfred Ainger	22 8817
— De Quincey	11 4561
Lamennais, Hugues Félicité Robert de, Grace King	22 8845
Landor, Walter Savage, W. C. Lawton	22 8861
Lang, Andrew	22 8880
Lanier, Sidney, Richard Burton	22 8891
Laplace, Arago	2 708
Lecky, William Edward Hartpole, J. W. Chadwick	22 8929
Leconte De Lisle, Charles Marie René	22 8952
Le Gallienne, Richard	22 8957
Lemaître, François Elie Jules	22 8963
Leopardi, Giacomo, Katharine Hillard	22 8977
Lermontov, Mikhail Yurevich	32 12587
Le Sage, Alain René, Jane G. Cooke	22 8984
Lessing, Gotthold Ephraim, Autobiog.	23 9024
— E. P. Evans	23 9005
Lever, Charles	23 9025
Lewes, George Henry	23 9037
Lie, Jonas	23 9048
Lincoln, Abraham, Hay	18 7098
— H. W. Mabie	23 9059

Biography.—Continued

	VOL.	PAGE
Lincoln, Abraham, <i>Schurz</i>	33	12992
Linneus, <i>John Muir</i>	23	9077
Livy, <i>W. C. Lawton</i>	23	9091
Locke, John.....	23	9105
Locker-Lampson, Frederick, <i>Elizabeth Stoddard</i>	23	9111
Lockhart, John Gibson.....	23	9125
Lodge, Thomas.....	23	9139
Longfellow, Henry Wadsworth, <i>C. F. Johnson</i>	23	9143
Longueville, Madame de, <i>Cousin</i>	10	4084
Longus.....	23	9197
Loti, Pierre.....	23	9203
Louis XI., <i>Comines</i>	10	3925, 3929, 3932
— XVI., <i>Carlyle</i>	8	3297
Lover, Samuel.....	23	9216
Lowell, James Russell, <i>Henry James</i>	23	9229
Lubbock, Sir John.....	23	9279
Lucian of Samosata, <i>Emily James Smith</i>	23	9285
Lucretius, Carus Titus, <i>Paul Shorey</i>	23	9304
Luther, Martin, <i>C. D. Hartranft</i>	23	9319
Lytton, The Earl of.....	23	9348
Maartens, Maarten, <i>William Sharp</i>	23	9357
Macanlay, Thomas Babington, <i>J. B. McMaster</i>	24	9381
— Gladstone.....	16	6361
Macdonald, George.....	24	9455
Macé, Jean.....	24	9473
Machiavelli, Niccolo, <i>Charles P. Neill</i>	24	9479
Maclaren, Ian. See <i>Watson, John</i>		
Macleod, Norman.....	24	9495
Madách, Emerich, <i>G. A. Kohut</i>	24	9515
Madison, James.....	24	9531
— <i>Hildreth</i>	13	7379
Maeterlinck, Maurice, <i>William Sharp</i>	24	9541
Magellan, Ferdinand, <i>Fiske</i>	14	5781
Maginn, Dr. William.....	24	9564
Mahaffy, John Pentland.....	24	9569
Mahan, Alfred Thayer.....	24	9580
Mahomet, <i>Gibbon</i>	16	6308
Maimonides, Moses, <i>Gothelil</i>	24	9589
Maine, Sir Henry, <i>D. MacG. Means</i>	24	9605
Maintenon, Madame de, <i>Saint-Simon</i>	32	12715
Maistre, Xavier de.....	24	9617
Mallock, William Hurrell.....	24	9623
Mallory, Sir Thomas, <i>Ernest Rhys</i>	24	9645
Mandeville, Sir John.....	24	9655
Mangan, James Clarence.....	24	9664
Manzoni, Alessandro, <i>M. F. Egan</i>	24	9671
Marguerite d'Angoulême (Marguerite de Navarre).....	24	9702
Marlowe, Christopher.....	24	9714
Marot, Clément.....	24	9729
Marryat, Frederick.....	24	9737
Martial, <i>Caskie Harrison</i>	24	9750
Martineau, James.....	24	9759
Marvel, Ik. See <i>Mitchell, Donald G.</i>		
— Andrew.....	24	9770
Massillon, Jean Baptiste, <i>J. F. Bingham</i>	25	9780
Massinger, Philip, <i>Anna McClure Sholl</i>	25	9797
Maupassant, Guy de, <i>Firmin Roz</i>	25	9803
Maurice, Frederick Denison.....	25	9828
Maykov, Apollon Nikolayvich.....	32	12589
Mazzini, Joseph, <i>Frank Sewall</i>	25	9843
McCarthy, Justin.....	24	9440
McMaster, John Bach.....	24	9503
Meinhold, Johann Wilhelm.....	25	9853
Melville, Herman.....	25	9867
Mendelssohn-Bartholdy.....	25	9886
Mendès, Catulle.....	25	9900
Meredith, George, <i>Anna McClure Sholl</i>	25	9915

Biography.—Continued

	VOL.	PAGE
Mérimée, Prosper, <i>Grace King</i>	25	9941
Meyer, Konrad Ferdinand.....	25	9965
Michel Angelo.....	25	9977
— <i>Michelet</i>	25	9990
Michelet, Jules, <i>Goncourts</i>	16	6555
— <i>Grace King</i>	25	9982
Mickiewicz, Adam, <i>C. H. Genung</i>	25	9995
Mill, John Stuart, <i>Richard T. Ely</i>	25	10007
Miller, Joaquin.....	25	10027
Milton, John, <i>E. S. Nadal</i>	25	10037
Mimnermus, <i>Fairclough</i>	37	15166
Mirabeau, Francis N. <i>Thorpe</i>	25	10077
— <i>Von Holst</i>	19	7497
Mistral, Frédéric, <i>Harriet Waters Preston</i>	25	10097
Mitchell, Donald G.....	25	10110
— S. Weir.....	25	10123
Mitford, Mary Russell.....	25	10143
Molière, <i>Brander Matthews</i>	26	10153
Mommsen, Theodor, <i>W. C. Lawton</i>	26	10206
Montagu, Lady Mary Wortley, <i>Anna McClure Sholl</i>	26	10217
— <i>Walpole</i>	38	15568
Montaigne, Michel Eyquem de, <i>Ferdinand Böcher</i>	26	10237
Montesquieu, <i>D'Alembert</i>	1	356
— <i>F. N. Thorpe</i>	26	10249
Montpensier, Duchesse de, <i>Higginson</i>	18	7350
Moore, Thomas, <i>Thomas Walsh</i>	26	10271
— <i>Willis</i>	39	16008
More, Margaret, <i>Thomas Fuller</i>	15	6131
— Sir Thomas, <i>Anna McClure Sholl</i>	26	10295
Morier, James Justinian.....	26	10304
Mörke, Eduard.....	26	10318
Morley, John.....	26	10323
Morris, William, <i>W. M. Payne</i>	26	10337
Moschus.....	26	10360
Moses, <i>Josephus</i>	21	8864
Motherwell, William.....	26	10365
Motley, John Lothrop, <i>J. F. Jameson</i>	26	10373
Muir, John.....	26	10405
Mulford, Elisba.....	26	10415
Müller, Frederick Max, <i>H. A. Stimson</i>	26	10425
— Wilhelm.....	26	10442
Murfree, Mary Noailles.....	26	10453
Murger, Henri.....	26	10473
Musset, Alfred de, <i>Alcée Fortier</i>	26	10487
— <i>Sainte-Beuve</i>	32	12666
Myers, Frederic William Henry.....	26	10511
— <i>Thiers</i>	37	14841, 14844
Nairne, Lady, <i>Thomas Davidson</i>	27	10543
Nansen, Fridtjof.....	27	10555
Napoleon Bonaparte, <i>De Staël</i>	35	13837
Necker, <i>De Staël</i>	35	13839
Nekrassov, M. Y.....	32	12588
Nero, <i>Suetonius</i>	35	14205
Newman, John Henry, <i>R. H. Hutton</i>	27	10597
— <i>Autobiog.</i>	27	10605
Newton, Sir Isaac.....	27	10619
Niebuhr, Barthold Georg.....	27	10657
— <i>Autobiog.</i>	27	10661
Nizāmi, A. V. W. <i>Jackson</i>	27	10665
Nodier, Charles.....	27	10672
Norris, William Edward.....	27	10685
Norton, Charles Eliot.....	27	10707
Novalis.....	27	10724
O'Brien, Fitz-James.....	27	10733
Oehlenschläger, Adam Gottlob, <i>W. M. Payne</i>	27	10745
Oliphant, Carolina. See <i>Nairne, Lady</i>		
— Margaret Oliphant Wilson, <i>Harriet Waters Preston</i>	27	10819

Biography.—Continued

VOL. PAGE

- O'Mahony, Francis Sylvester, *John Malone*.....27 10845
 Orange, The Prince of, *Schiller*.....33 12911
 O'Reilly, John Boyle, *M. F. Egan*.....27 10857
 Ossian and Ossianic Poetry, *W. Sharp and E. Rhys*.....27 10865
 Ossoli, Marchioness. See *Fuller, Sarah Margaret*.
 Ouida.....27 10885
 Ouverture, Toussaint V., *Phillips*.....29 11412
 Ovid, *Francis W. Kelsey*.....28 10915
 Page, Thomas Nelson.....28 10937
 Pailleron, Édouard.....28 10961
 Paine, Thomas.....28 10975
 Palfrey, John Gorham.....28 10988
 Palgrave, William Gifford.....28 11001
 Paludan-Müller, Frederick, *W. M. Payne*.....28 11017
 Pardo-Bazán, Emilia.....28 11025
 Parini, Giuseppi.....28 11042
 Parker, Gilbert.....28 11047
 — Theodore, *J. W. Chadwick*.....28 11073
 Parkman, Francis, *C. G. D. Roberts*.....28 11087
 Parmenides.....28 11114
 Parsons, Thomas William.....28 11117
 Parton, James.....28 11123
 Pascal, Blaise, *Arthur G. Canfield*.....28 11143
 Pater, Walter, *Anna McClure Sholl*.....28 11157
 Patmore, Coventry, *M. F. Egan*.....28 11179
 Paulding, James Kirke.....28 11195
 Pausanias, *B. Perrin*.....28 11210
 Peacock, Thomas Love.....28 11223
 Peele, George.....28 11258
 Pellico, Silvio, *J. F. Bingham*.....28 11263
 — *Autobiog.*.....28 11266
 Pepys, Samuel, *A. G. Peskett*.....28 11283
 Pereda, José Maria de, *W. H. Bishop*.....29 11305
 Pericles, *Plutarch*.....29 11605
 Perrault, Charles.....29 11323
 Persius.....29 11343
 Peter the Great, *Wilhelmine von Bayreuth*.....39 15970
 Petöfi, Alexander, *C. H. Genung*.....29 11347
 Petrarch, *J. F. Bingham*.....29 11357
 Petronius Arbitr, *H. W. Preston*.....29 11384
 Philip II., *Prescott*.....30 11794
 Phillips, Wendell, *G. W. Smalley*.....29 11409
 Pindar, *Basil L. Gildersleeve*.....29 11487
 Piron, Alexis.....29 11506
 Pitt, William, *J. R. Green*.....17 6675
 Platen, August von.....29 11513
 Plato, *Paul Shorey*.....29 11519
 Plautus, Titus Maccius, *Gonzalez Lodge*.....29 11557
 Pliny the Younger.....29 11583
 — Elder.....29 11573
 Plutarch, *E. B. Clapp*.....29 11601
 — *Autobiog.*.....29 11632
 Poe, Edgar Allan, *F. W. Myers*.....29 11651
 Polonsky, Yakov Petrovich.....32 12589
 Polybius, *B. Perrin*.....30 11701
 Pope, Alexander, *T. R. Lounsbury*.....30 11711
 Præd, Winthrop Mackworth.....30 11757
 Prescott, William Hickling, *F. N. Thorpe*.....30 11767
 Prévost D'Exiles, Antoine François.....30 11805
 Prime, William Cowper.....30 11820
 Prior, Matthew.....30 11837
 Procter, Adelaide Anne.....30 11819
 — Bryan Waller.....30 11849
 Propertius, Sextus, *G. M. Whicher*.....30 11861
 Proust, Father. See *O'Mahony, Francis Sylvester*.
 Pulci, Luigi.....30 11891

Biography.—Continued

VOL. PAGE

- Pushkin, Alexander Sergeyévitch, *Isabel F. Hapgood*.....30 11904
 —.....32 12585
 Pym, *Goldwin Smith*.....34 13540
 Pythes, The Wife of, *Plutarch*.....29 11645
 Quesnay de Beaurépaire, Jules.....30 11925
 Quiller-Couch, A. T.....30 11947
 Quinet, Edgar, *Henry Béranger*.....30 11961
 — *Autobiog.*.....30 11975
 Quintilian, *Harriet Waters Preston*.....30 11980
 Rabelais, François, *Béranger*.....30 12001
 Racine, Jean, *Frederick Morris Warren*.....30 12027
 Rambaud, Alfred.....30 12041
 Ramée, Louise de la. See *Ouida*.
 Ramsay, Allan.....30 12061
 Rauke, Leopold von.....30 12074
 Raphael Sanzio, *Vasari*.....37 15250
 Read, Thomas Buchanan.....30 12094
 Reade, Charles.....31 12103
 Renan, Ernest, *Ferdinand Brunetière*.....31 12149
 — *Darmesteter*.....11 4381
 — *Autobiog.*.....31 12164
 Renter, Fritz.....31 12195
 Rhodes, James Ford.....31 12206
 Richardson, Samuel.....31 12225
 Richter, Jean Paul, *E. P. Evans*.....31 12247
 Riley, James Whitcomb.....31 12265
 Ritchie, Anne Thackeray.....31 12273
 Roberts, Charles G. D.....31 12295
 Robertson, Frederick William.....31 12305
 Robinson, Agnes Mary Frances.....31 12315
 Rochefoucauld, La.....31 12320
 Rod, Édouard, *Grace King*.....31 12335
 Rogers, Samuel.....31 12345
 — *Autobiog.*.....31 12352
 Rousard, Pierre, *Katharine Hillard*.....31 12373
 Roosevelt, Theodore.....31 12384
 Rossetti, Christina Georgina, *W. M. Payne*.....31 12397
 — Dante Gabriel, *W. M. Payne*.....31 12411
 Rousseau, Jean Jacques, *Morley*.....26 10325
 — *Édouard Rod*.....31 12435
 Rückert, Friedrich.....31 12467
 Ruffini, Giovanni Domenico.....31 12471
 Rûmî, Jalâl-ad-din, *A. V. W. Jackson*.....32 12487
 Runeberg, Johan Ludwig, *W. M. Payne*.....32 12495
 Ruskin, John, *John C. Van Dyke*.....32 12509
 Russell, William Clark.....32 12563
 Rutilius, Claudius Numaianus.....31 12361
 Sachs, Hans, *C. H. Genung*.....32 12609
 Sa'di, *A. V. W. Jackson*.....32 12634
 Saint-Pierre, Bernardin de.....32 12695
 — Simon, Louis le Rouvroy, Duke of.....32 12709
 — Duke of, *Autobiog.*.....32 12712-12726
 — Victor, Adam de, *M. F. Egan*.....32 12727
 Sainte-Beuve, Charles Augustin, *B. W. Wells*.....32 12659
 Saintine, Joseph Xavier Bouiface.....32 12678
 Sales, Saint Francis de, *Y. Blase de Rury*.....32 12732
 Sallust.....32 12743
 Saud, George, *Th. Benton*.....32 12759
 — *Margaret Fuller*.....15 6123
 — *Autobiog.*.....32 12771, 12805
 Sandeau, Léonard Sylvain Jules.....32 12806
 Sappho, *Thomas Davidson*.....32 12817
 Sarcy, Francisque.....32 12825
 Savonarola, *Villari*.....38 15357
 Schaffy, Mirza-, *Bodenstedt*.....5 2120, 2122
 Scheffel, Joseph Victor von.....32 12837
 Schérer, Edmond, *Victor Charbonnel*.....32 12865

Biography.—Continued

VOL. PAGE

Schiller, Johann Christoph Friedrich, <i>E. P. Evans</i>	33	12877
— — — — — <i>Lewes</i>	23	9089
Schlegel, Friedrich von.....	33	12913
Schopenhauer, Arthur, <i>W. M. Payne</i>	33	12923
Schreiner, Olive.....	33	12957
Schurz, Carl, <i>J. F. Rhodes</i>	33	12974
Schwartz, T. M. W. Van der Poorten. See <i>Maartens, Maarten</i>		
Scott, Sir Walter, <i>Lockhart</i>	23	9128
— — — — — <i>Andrew Lang</i>	33	12995
Scribe, Augustin Eugène.....	33	13083
Selden, John.....	33	13099
Senancour, Étienne Pivert de.....	33	13111
Seneca.....	33	13119
Serao, Matilde.....	33	13133
Sévigé, Madame de.....	33	13153
Shakespeare, William, <i>Edward Dow-</i> <i>den</i>	33	13167
— — — — — <i>John Malone</i>	33	13174
Sheashin, Afanasi Afanasyevich.....	32	12589
Shelley, Percy Bysshe, <i>G. E. Wood-</i> <i>berry</i>	34	13265
Shenstone, William.....	34	13307
Sheridan, Richard Brinsley, <i>Brander</i> <i>Matthews</i>	34	13317
Shorthouse, John Henry.....	34	13363
Sidney, Sir Philip, <i>Pitts Duffield</i>	34	13385
Sienkiewicz, Henryk, <i>C. H. Genung</i>	34	13399
Sill, Edward Rowland.....	34	13439
Simms, William Gilmore.....	34	13445
Simonides of Ceos, <i>W. Miller</i>	34	13462
Sismoudi, J. C. L. de, <i>H. J. Desmond</i>	34	13471
Slosson, Annie Trumbull.....	34	13487
Slowacki, Julius.....	34	13508
Smith, Adam, <i>R. T. Ely</i>	34	13519
— — — — — <i>Goldwin</i>	34	13537
— — — — — <i>Sydney</i>	34	13556
Smollett, Tobias George, <i>Pitts Duffield</i>	34	13575
Suider, Denton J.....	34	13601
Socrates, <i>Curtius</i>	10	4242, 4245
— — — — — <i>Diogenes</i>	12	4712
— — — — — <i>H. W. Smyth</i>	34	13627
Solomon, <i>Josephus</i>	21	8366
Solon.....	34	13642
Sophocles, <i>J. P. Mahaffy</i>	34	13647
Southey, Robert.....	35	13677
Souvestre, Émile.....	35	13693
Spencer, Herbert, <i>F. H. Collins</i>	35	13707
Spenser, Edmund, <i>J. D. Bruce</i>	35	13751
Spielhagen, Friedrich.....	35	13772
Spinoza, Benedict, <i>Josiah Royce</i>	35	13785
Spofford, Harriet Prescott.....	35	13805
Staël, Madame de.....	35	13823
— — — — — <i>Autobiog</i>	35	13841
Statius, <i>W. C. Lawton</i>	35	13845
Stedman, Edmund Clarence.....	35	13857
Steele, Sir Richard.....	35	13875
Stendhal. See <i>Beyle, Marie-Henri</i>		
Sterne, Laurence.....	35	13899
Stesichorus, <i>Fairclough</i>	37	15179
Stevenson, Robert Louis, <i>Robert</i> <i>Bridges</i>	35	13927
Stillman, William James.....	35	13977
Stockton, Frank R.....	35	13991
Stoddard, Elizabeth Barstow.....	35	14013
— — — — — <i>Richard Henry</i>	35	14029
Storm, Theodor.....	35	14039
Storv, William Wetmore.....	35	14051
Stowe, Harriet Beecher, <i>G. S. Mer-</i> <i>riam</i>	35	14067
Strauss, David Friedrich.....	35	14107
Stuart, Ruth McEnery.....	35	14119
Stubbs, William, <i>E. S. Nadal</i>	35	14139
Suckling, Sir John.....	35	14155

Biography.—Continued

VOL. PAGE

Sudermann, Hermann.....	35	14163
Sue, Eugène.....	35	14181
Suetonius.....	35	14202
Sully-Prudhomme, <i>Firmin Roz</i>	36	14209
Sumner, Charles.....	36	14221
Swedenborg, Emanuel.....	36	14237
Swift, Jonathan, <i>Anna McClure Sholl</i>	36	14259
Swinburne, Algernon Charles, <i>W. M.</i> <i>Payne</i>	36	14289
Sylvia, Carmen.....	36	14329
Symonds, John Addington.....	36	14337
Tacitus, <i>C. E. Bennett</i>	36	14369
Taine, Hippolyte Adolphe, <i>Ferdinand</i> <i>Brunetière</i>	36	14399
Tasso, Torquato, <i>J. F. Bingham</i>	36	14469
Taylor, Bayard, <i>Albert H. Smyth</i>	36	14518
— — — — — <i>Sir Henry</i>	36	14539
— — — — — <i>Jeremy, T. W. Higginson</i>	36	14551
Tegnér, Esaias, <i>W. M. Payne</i>	36	14563
Tennyson, Alfred, <i>Henry van Dyke</i>	36	14581
Terence, <i>T. B. Lindsay</i>	36	14643
Terpander, <i>Fairclough</i>	37	15174
Thackeray, William Makepeace, <i>W. C.</i> <i>Brownell</i>	36	14663
— — — — — <i>Brown</i>	6	2458
— — — — — <i>Ritchie</i>	31	12275
Thanet, Octave.....	37	14733
Thaxter, Celia.....	37	14760
Theocritus, <i>J. W. Mackail</i>	37	14769
Theognis.....	37	14789
Theuriet, André.....	37	14795
Thierry, Augustin, <i>Frédéric Loliée</i>	37	14803
Thiers, Adolphe, <i>Adolphe Cohn</i>	37	14821
Thomas, Edith Matilda.....	37	14845
Thomson, James.....	37	14851
— — — — — (the second).....	37	14865
Thoreau, Henry D., <i>John Burroughs</i>	37	14871
Thucydides, <i>Herbert Weir Smyth</i>	37	14909
Tiberius, <i>Tacitus</i>	36	14385
Tibullus, Albius, <i>G. M. Whicher</i>	37	14932
Tieck, Johann Ludwig.....	37	14943
Timrod, Henry.....	37	14961
Tocqueville, Alexis de.....	37	14965
Tolstoy, Count Aleksei Konstantino-		
vich.....	32	12588
— — — — — <i>Lyof, W. D. Howells</i>	37	14985
Trollope, Anthony, <i>J. G. Cooke</i>	37	15081
Turgeneff, Ivan, <i>Henry James</i>	37	15057
Turner, Charles Tennyson.....	36	14638
Tutchev, Fedor Ivanovich.....	32	12589
Tyler, Moses Coit.....	37	15131
Tyndall, John.....	37	15141
Tyrtæus, <i>Fairclough</i>	37	15161
Uhland, Johann Ludwig, <i>C. H. Genung</i>	37	15185
Valdés, Armando Palacio, <i>W. H.</i> <i>Bishop</i>	37	15199
Valera, Juan, <i>W. H. Bishop</i>	37	15220
Van Dyke, Henry.....	37	15237
Vasari, Giorgio.....	37	15248
Vaughan, Henry.....	37	15257
Vazoff, Ivan, <i>Lucy C. Bull</i>	38	15263
Vega, Lope de, <i>M. F. Egan</i>	38	15287
Verga, Giovanni, <i>N. H. Dole</i>	38	15297
Verlaine, Paul, <i>Victor Charbonnel</i>	38	15313
Very, Jones.....	38	15323
Veüillot, Louis, <i>Frédéric Loliée</i>	38	15330
Viaud, Louis Marie Julien. See <i>Loti</i> . <i>Pierre</i>		
Vigny, Alfred de, <i>Grace King</i>	38	15341
Villari, Pasquale.....	38	15354
Villemarqué, Herbart de la, <i>William</i> <i>Sharp</i>	38	15377
Villon, François.....	38	15392
Virgil, <i>W. C. Lawton</i>	38	15413

Biography.—Continued

	VOL.	PAGE		VOL.	PAGE
Vitellius, <i>Suetonius</i>	35	14208	Birds The, <i>Aristophanes</i>	2	763, 776, 779
Vogüé, Melchior de, <i>Grace King</i>	38	15439	— from Constantinople, <i>Amicis</i>	1	458
Voltaire, <i>Adolphe Cohn</i>	38	15449	— in the Night (Poem), <i>Verlaine</i>	38	15318
— <i>Parton</i>	28	11129	— of America, The, <i>Audubon</i>	2	956, 957
Vondel, Joost van der.....	38	15491	— Wading, <i>C. G. Allen</i>	1	406
Wagner, Richard, <i>C. H. Genung</i>	38	15499	Birthday, A (Poem), <i>C. G. Rossetti</i>	31	12400
Wallace, Alfred Russel.....	38	15517	— (Poem), <i>Watson</i>	38	15708
— Lewis.....	38	15531	Birrell, Augustine.....	4	1898
Waller, Edmund.....	38	15555	Bishop of Rum-ti-Foo, The (Poem), <i>Gilbert</i>	16	6339
Walpole, Horace.....	38	15565	Bismarek, Otto Edward Leopold von, <i>Nunroe Smith</i>	5	1929
Walther von der Vogelweide, <i>C. H. Genung</i>	38	15580	Bits of Travel, <i>Jackson</i>	20	8065
Walton, Izaak, <i>Henry van Dyke</i>	38	15601	Bittersweet (Poem), <i>Holland</i>	19	7452, 7453
Ward, Elizabeth Stuart Phelps.....	38	15623	Bivouac of the Dead, The (Poem), <i>O'Hara</i>	40	16569
— Mrs. Humphry.....	38	15641	Björnson, Björnstjerne, <i>W. M. Payne</i>	5	1959
Washington, George.....	38	15665	— <i>Brandes</i>	5	2303
— <i>Bancroft</i>	4	1453	Black Regiment, The (Poem), <i>Boker</i>	5	2164
Wasson, David Atwood.....	38	15683	— Shawl, The (Poem), <i>Pushkin</i>	32	12590
Watson, John.....	38	15692	— William.....	5	1983
— William.....	38	15705	Blackberry Farm, The (Poem), <i>Piatt</i>	40	16530
Watts, Isaac.....	38	15717	Blackbird's Song, The (Poem), <i>Kingsley</i>	40	16496
Webster, Daniel, <i>Carl Schurz</i>	38	15725	Blackie, John Stuart.....	41	16869
— <i>Choate</i>	9	3663	Blackmore, Richard Doddridge.....	5	2011
— <i>Rhodes</i>	31	12208, 12213	Blackmore Maidens (Poem), <i>Barnes</i>	4	1565
— John.....	38	15758	Blake, William.....	5	2041
Weiss, John.....	38	15769	Blanc, Charles.....	5	2051
Welhaven, J. S. C.....	38	15779	Blanchard, S. Laman.....	40	16385
Wergeland, Henrik.....	38	15779	Bland, Edith.....	40	16662, 16667
Wesley, Charles, <i>William Potts</i>	38	15790	Bleak House, <i>Dickens</i>	11	4632
— John, <i>William Potts</i>	38	15790	Blennerhassett, Harman, <i>Wirt</i>	39	16098
Wharton, Thomas, <i>Owen Wister</i>	39	15819	Blessèd Damozel, The (Poem), <i>D. G. Rossetti</i>	31	12416
Whipple, Edwin Percy.....	39	15839	Blicher, Steen Steensen.....	5	2064
White, Andrew Dickson.....	39	15851	Blind Girl of Castel-Cuillé (Poem), <i>Jasmin</i>	20	8198
— Gilbert.....	39	15867	— Mathilde.....	5	2075
— Richard Grant.....	39	15876	Blindness, His (Poem), <i>Milton</i>	25	10047
Whitman, Walt, <i>John Burroughs</i>	39	15885	Blithedale Romance, The, <i>Nathaniel Hawthorne</i>	18	7058
Whittier, John Greenleaf, <i>G. R. Carpenter</i>	39	15911	Bloede, Gertrude.....	41	16839, 16849
Wieland, Christopher Martin.....	39	15954	Blood, H. A.....	40	16531
Wilhelmine von Bayreuth.....	39	15969	Blow, Blow, Thou Winter Wind (Poem), <i>Shakespeare</i>	33	13204
Wilkins, Mary E.....	39	15983	Blue and the Gray, The (Poem), <i>Finch</i>	40	16351
William I. of Germany, <i>Vogüé</i>	38	15442	— Beard, <i>Perrault</i>	29	11837
Williams, Roger, <i>Eggleson</i>	13	5219	— Closet, The (Poem), <i>Morris</i>	26	10352
Willis, Nathaniel Parker.....	39	16001	Blueard, The (Poem), <i>Wilson</i>	39	16019
Wilson, Alexander, <i>Spencer Trotter</i>	39	16017	Blunt, Wilfred Scawen.....	41	16803
— John.....	39	16032	Boat Life in Egypt and Nubia, <i>Prime</i>	30	11822
— Woodrow.....	39	16047	Boatman's Song, The (Poem), <i>Carmen Sylva</i>	36	14332
Winter, William.....	39	16061	Bobbio, <i>Wharton</i>	39	15820, 15821
Winthrop, Theodore.....	39	16075	Boccaccio, Giovanni, <i>W. J. Stillman</i>	5	2089
Wirt, William.....	39	16090	Boccaccio's Decameron, <i>Sismondi</i>	34	13474
Wister, Owen.....	39	16101	Bodenstedt, Friedrich Martin von.....	5	2116
Wither, George.....	39	16123	Bodmer, Johann Jakob.....	5	2128
Wolfram von Eschenbach, <i>C. H. Genung</i>	38	15586	Body and Soul (Poem), <i>Nason</i>	41	16836
Wollstonecraft, Mary.....	39	16129	Boëtius.....	5	2133
Woodberry, George Edward.....	39	16145	Bohemianism, The Noble, <i>Hamerton</i>	17	6884
Woods, Margaret L.....	39	16153	Bohémiens, Les (Poem), <i>Béranger</i>	4	1788
Woolson, Constance Fenimore.....	39	16165	Boileau-Despréaux, Nicholas.....	5	2141
Wordsworth, William, <i>F. W. H. Myers</i>	39	16193	Boissier, Gaston.....	5	2152
Wyatt, Sir Thomas.....	39	16230	Boker, George H.....	5	2163
Wyclif, John.....	39	16235	Bolingbroke, <i>Ragehol</i>	3	1222
Xenophon, <i>W. C. Lavett</i>	39	16243	Bolton, Sarah Knowles.....	40	16663
Young, Arthur.....	39	16261			
— Edward.....	39	16277			
Zenobia, <i>Gibbon</i>	16	6279			
Zola, Emile, <i>Robert Valtier</i>	39	16283			
Zorrilla y Moral, José.....	39	16325			
Zoukovsky, Vasilii Andreyevich.....	32	12584			
Bion.....	4	1893			
Bird Let Loose, The (Poem), <i>Moore</i>	26	10294			
— Song from Alexander and Campaspe (Poem), <i>Lyly</i>	40	16362			
Birds. See <i>Natural History</i> .					
— (Poem), <i>R. H. Stoddard</i>	35	14037			

	VOL.	PAGE		VOL.	PAGE
Bomere Pool, The Legend of	26	10532	Brief Life is Here our Portion (Poem), <i>Bernard of Cluny</i>	4	1830
Bonar, Horatius	40: 16379; 41	16766	Briefness of Life, The (Poem), <i>W. Drummond</i>	12	4917
Bonaventura (Poem), <i>Johnson</i>	41	16796	Bright, John	6	2354
— Saint, <i>Thomas Davidson</i>	5	2169	Brignall Banks (Poem), <i>Scott</i>	33	13078
Bonduca, <i>Beaumont and Fletcher</i>	4	1694	Brillat-Savariu	6	2365
Bon-Mot, A, <i>Veillot</i>	38	15336	"Bring Me Word How Tall She Is" (Poem), <i>Greenwell</i>	40	16631
Bonnie George Campbell (Poem)	3	1333	Bringing Our Sheaves with Us (Poem), <i>Allen</i>	41	16745
Bonny Dundee (Poem), <i>Scott</i>	33	13080	Bringing up a Son (Poem), <i>Sa'di</i>	32	12643
— Earl of Murray, The (Poem)	3	1330	Bristowe Tragedie, The, <i>Chatterton</i>	9	3544
Book le Grand, <i>Heine</i>	18	7212, 7213	Britannia's Pastorals, <i>Wm. Browne</i>	6	2515
— - Lover's Apologia, A (Poem), <i>Buckham</i>	41	16775	Brittany, The Heroic and Legendary Literature of, <i>William Sharp</i>	38	15377
— of My Friend, The, <i>France</i>	15	5915	Broderip, Frances Freeling	40	16553
— — the Rose, The, <i>Almquist</i>	1	442	Broken Bell, The (Poem), <i>Baudelaire</i>	4	1625
— Stall, The (Poem), <i>Scollard</i>	41	16774	— Heart, The, <i>Ford</i>	15	5892
— Stores and Books, <i>Beecher</i>	4	1720	— Music (Poem), <i>Aldrich</i>	1	319
Bookman's Purgatory, A, <i>Lang</i>	22	8882	— Pitcher, The (Poem), <i>W. E. Aytoun</i>	3	1123
Books. See <i>Literature</i> .			Brome, Alexander	40	16590
— <i>Thomas Fuller</i>	15	6134	Brontë, Anne	6	2381
— <i>Montaigne</i>	26	10242	— Charlotte	6	2381
— and Reading, <i>Schopenhauer</i>	33	12944	— Emily	6	2381
— The Use and Selection of, <i>Harrison</i>	17	6976	Brook, The (Poem), <i>Tennyson</i>	36	14604
Booth, Edwin (Poem), <i>Winter</i>	39	16071	Brooke, Stopford A.	40	16388
Boris Godunoff, <i>Pushkin</i>	30	11912	Brooks, Maria Gowen	40	16371
Borrow, George, <i>Julian Hawthorne</i>	5	2175	— Phillips	6	2417
Boscan, Juan	5	2203	Brookside, The (Poem), <i>Milnes</i>	41	17007
Bos'n Hill (Poem), <i>Albee</i>	41	16955	Brougham and South America, <i>Canning</i>	8	3197
Bosuet, Jacques Bénigne, <i>Adolphe Cohn</i>	5	2209	Brown, Alice	40	16529
Boswell, James, <i>C. F. Johnson</i>	5	2227	— Charles Brockden	6	2425
Boteff, Christo	38	15265	— Frances	40	16394
Bothie of Tober-na-Vuolich (Poem), <i>Clough</i>	9	3840	— John	6	2437
Botta, Anne C. L.	41	16729, 16772	— Phoebe Hinsdale	41	16881
Boucicault, Dion	40	16396	Browne, Charles Farrar, <i>Charles F. Johnson</i>	6	2461
Bourdillon, F. W.	40	16633, 16644	— Sir Thomas, <i>Francis Bacon</i>	6	2473
Bourget, Paul	5	2252	— William	6	2511
Bourke, W. P.	41	16676	Brownell, Henry Howard	6	2519
Bourne, Vincent	40	16395	Browning, Elizabeth Barrett	6	2523
Bowmen's Song, The (Poem), <i>Doyle</i>	12	4838	One Word More (Poem), To E. B. B., <i>Robert Browning</i>	6	2589
Bowring, Sir John	5	2263	— Robert, <i>E. L. Burlingame</i>	6	2557
Boy Van Dyck, The (Poem), <i>Preston</i>	41	16782	— — in Florence, <i>Curtis</i>	10	4237
Boyesen, Hjalmar Hjorth	5	2272	Browning's Poetry, <i>Birrell</i>	4	1920
Boy's Wonderhorn, The, <i>C. Brentano</i>	6	2345, 2346	Brownson, Orestes Augustus	6	2594
Brackett, Anna Callender	40	16503, 16523, 16665	Bruce and the Spider (Poem), <i>Barton</i>	40	16713
Braddon, Mary Elizabeth	5	2279	— to His Men at Bannockburn (Poem), <i>Burns</i>	7	2864
Bramble Flower, The (Poem), <i>Elliot</i>	40	16470	Brunelleschi, The Dome of, <i>Norton</i>	27	10716
Branca, Pedra	22	8916	Brunetière, Ferdinand, <i>Adolphe Cohn</i>	6	2603
Brandes, Georg, <i>W. M. Payne</i>	5	2299	Bruno, Giordano	6	2613
Brandt, Sebastian	5	2311	Bryant, William Cullen, <i>G. P. Lathrop</i>	6	2623
Brant to the Indians (Poem), <i>McMaster</i>	41	17019	Bryce, James	6	2643
Brantôme, Abbé de	6	2319	Buccaneer, The (Poem), <i>R. H. Dana, Sen.</i>	11	4287, 4288
Brave Old Oak, The (Poem), <i>Chorley</i>	40	16414	Buchanan, Robert	40: 16380, 16388, 16390, 16462; 41	16669, 16732, 16854
"Break, Break, Break" (Poem), <i>Tennyson</i>	36	14603	Buckham, Harriette C. S.	41	16775
Brébeuf, Father, and the Huron Mission, <i>Parkman</i>	28	11103	Buckland, Francis Trevelyan	6	2661
Bremer, Fredrika	6	2328	Buckle, Henry Thomas	6	2673
Brentano, Bettina, <i>Sainte-Beuve</i>	32	12669	Bucolics, <i>Virgil</i>	38	15417, 15425
— Clemens	6	2343	Buddhistic Literature	20	7950
— Elizabeth	6	2348	Buffon, George Louis Le Clerc, <i>Spencer Trotter</i>	6	2689
Breton Literature, <i>William Sharp</i>	38	15377			
Bretonne, The, <i>Theuriet</i>	37	14796			
Bridal of Andalla, The (Poem), <i>Anon</i>	40	16655			
Bride of Abydos, The, <i>Byron</i>	7	2947, 2964			
Bridge, The (Poem), <i>Longfellow</i>	23	9164			
— of Dread, The (Poem)	26	10531			
— — Sighs, The (Poem), <i>Hood</i>	19	7600			
Bridges, Robert	40	16499			

	VOL.	PAGE
Builders, The (Poem), <i>Very</i>	38	15327
Building of the Ship, The (Poem), <i>Long-fellow</i>	23	9169
Bulgaria.		
Boteff, Christo.....	38	15265
Vazoff, Ivan.....	38	15263
Bull, Lucy C.....	41	17017
Bulls, The (Poem), <i>Leconte de Lisle</i>	22	8956
Bulwer-Lytton, Edward, <i>Julian Hawthorne</i>	6	2697
Bunner, Henry Cuyler.....	7	2731
Bunyan, John, <i>Edwin P. Parker</i>	7	2747
Buoy-Bell, The (Poem), <i>Turner</i>	36	14642
Burden of the Desert, The (Poem), <i>Simms</i>	34	13460
Bürger, Gottfried August.....	7: 2767; 40	16618
Burgundy, The Duke of, <i>Comines</i>	10	3927
Burial March of Dundee, The (Poem), <i>W. E. Aytoun</i>	3	1113
— of Sir John Moore, The (Poem), <i>Wolfe</i>	40	16396
— — — the Guns, The, <i>Page</i>	28	10939
— — — Moses, The (Poem), <i>Alexander</i>	41	16793
Burke, Edmund, <i>E. L. Godkin</i>	7	2779
Burmese Parable, A (Poem), <i>Mace</i>	40	16457
Burnett, Frances Hodgson.....	7	2809
Burney, Frances.....	7	2817

	VOL.	PAGE
Burns, Robert, <i>R. H. Stoddard</i>	7	2833
— — — (Poem), <i>Halleck</i>	17	6865
— — — (Poem), <i>Whittier</i>	39	15949
— The Tomb of, <i>Watson</i>	38	15711
Burnt Ships (Poem), <i>Jackson</i>	20	8063
Burr, Aaron, <i>Wirt</i>	39	16098
Burroughs, Ellen.....	41	16722, 17005
— John.....	7	2867
Burton, Richard.....	40: 16543; 41	16723, 16744, 17020
— Sir Richard F.....	7	2883
— Robert.....	7	2904
Bushnell, Horace, <i>T. T. Munger</i>	7	2909
— Louisa.....	40	16392, 16625
Bustamante, Carlos Maria de.....	22	8915
Büstân, The, <i>Sa'dî</i>	32	12637, 12647-12654, 12658
Busy, Curious, Thirsty Fly (Poem), <i>Bourne</i>	40	16395
But Yet a Woman, <i>A. S. Hardy</i>	17	6926
Butler, Bishop, <i>Bagehot</i>	3	1219
— Samuel.....	7	2927
— William Allen.....	41	16677
Butterneggs, <i>Slosson</i>	34	13490
Byezhin Prairie, <i>Turgeneff</i>	37	15091
Byron, George Gordon, Lord, <i>C. D. Warner</i>	7	2935
— Mary C. Gillington.....	40	16534
— The Poetry of, <i>Mazzini</i>	25	9848

C

ÇA ET LÀ, <i>Veuillot</i>	38	15331
Cabal and Love, <i>Schiller</i>	33	12879
Caballero, Fernau.....	7	3001
Cabell, Isa Carrington.....	41	16907
Cabinet Government, <i>Bagehot</i>	3	1223
Cable, George W.....	7	3017
Cabotins, <i>Pailleron</i>	28	10971
Cædmon.....	2	547, 552
Cæsar, Caius Julius, <i>J. H. Westcott</i>	7	3037
— — — <i>Mommsen</i>	26	10208
Caen, The Battle of, <i>Froissart</i>	15	6044
Café, The, <i>Banville</i>	4	1475
— — — <i>Goldoni</i>	16	6488
Cages and Rhymes (Poem), <i>K'nortz</i>	41	16706
Caine, Thomas Henry Hall.....	7	3067
Çakuntalâ, <i>Kâlidâsa</i>	20: 7961; 21	8155, 8461
Calais Spire, <i>Ruskin</i>	32	12539
Calamatta's Studio, <i>Blanc</i>	5	2057
Caldas, Francisco José de.....	22	8912
Calderon, Pedro, <i>M. F. Egan</i>	7	3071
Calhoun, John Caldwell, <i>W. P. Trent</i>	7	3087
Caligula's Madness, <i>Suetonius</i>	35	14203
"Call Me Not Dead" (Poem), <i>Gilder</i>	16	6351
— to Joy (Poem), <i>Hölly</i>	19	7511
Call, Wathen Mark Wilks.....	41	16751
Caller Herrin' (Poem), <i>Lady Nairne</i>	27	10547
Callimachus.....	7	3101
Callista, <i>Newman</i>	27	10610, 10612
Calpurnius Siculus.....	31	12358, 12365
Calverley, Charles Stuart.....	7	3107
Calvin John, <i>A. C. McGiffert</i>	8	3117
Cameron, Ian.....	40	16597

Camille, <i>Dumas</i>	12	5002
Camoens, Luiz Vaz de, <i>H. R. Lang</i>	8	3129
— from Catarina to (Poem), <i>E. B. Browning</i>	6	2530
Campbell, Thomas.....	8	3159
Campion, Thomas, <i>Ernest Rhys</i>	8	3184
— — —.....	41	16880
Campoamor.....	40	16359
"Can Find Out God?" (Poem), <i>Scud-der</i>	41	16842

Canada.

Fréchette, Louis Honoré.....	15	5064
Haliburton, Thomas C.....	17	6848
Parker, Gilbert.....	28	11047
Roberts, Charles G. D.....	31	12295
Smith, Goldwin.....	34	13537
Wolfe on the Plains of Abraham, <i>Bancroft</i>	4	1449
Canning, George.....	8	3189
Canterbury Tales, The, <i>Chaucer</i>	9	3564-3599
Canticle of the Sun, The (Poem), <i>St. Francis</i>	15	5923
Canton, William.....	40	16409
Cantù, Cesare.....	8	3199
Canzon of Life, The (Poem), <i>Camoens</i>	8	3152
Captain in Love, The (Poem), <i>Anon</i>	41	17000
— Reece (Poem), <i>Gilbert</i>	16	6331
— and the Mermaids, The (Poem), <i>Gilbert</i>	16	6343
Captives, The, <i>Plautus</i>	29	11561, 11569, 11570
Caramurú.....	22	8911
Caravan, The, <i>Hauff</i>	17	7016

	VOL.	PAGE
Carcassonne (Poem), <i>Nadaud</i>	41	16730
Card-Dealer, The (Poem), <i>D. G. Rossetti</i>	31	12425
Carducci, Giosue, <i>Frank Sewall</i>	8	3206
Carew, Thomas.....	8	3221
Carey, Henry.....	40	16603
Carlén, Emilia Flygare.....	8	3225
Carleton, Will.....	41	16671, 16673
Carlo, Galeazzo, the Conspiracy against, <i>Machiavelli</i>	24	9488
Carlyle, Thomas, <i>Fuller</i>	15	6127
— — — <i>Mazzini</i>	25	9849
— — — <i>Leslie Stephen</i>	8	3231
— and Emerson (Poem), <i>Schuyler</i>	41	16780
Carmagnola, Francesco, <i>Sismondi</i>	34	13479
Carman, Bliss, <i>C. G. D. Roberts</i>	8	3302
Carmen (Poem), <i>Carmen Sylva</i>	36	14336
— (Poem) <i>Cawein</i>	40	16658
Carroll, Lewis. See <i>Dodgson, Charles Lut-</i> <i>widge</i> .		
Carthage, The Sack of, <i>Landor</i>	22	8872
Carthusian Monk, The, <i>Eötvös</i>	14	5485
Caryatids, The, <i>Banville</i>	4	1478
Cary, Alice.....	40	16459
— Phœbe.....	41	16853
Casanova, Jean Jacques.....	8	3321
Casas, Bartolomeo de las.....	8	3333
Casey, John K.....	40	16597
Casina, <i>Plautus</i>	29	11567, 11570
Cast not Pearls before Swine (Poem), <i>Rahiki</i>	41	16982
Casting Away of Mrs. Lecks and Mrs. Aleshine, The, <i>Stockton</i>	35	13992
Castle by the Sea, The (Poem), <i>Uhland</i>	37	15192
— in Austria, The (Poem), <i>Brentano</i>	6	2346
— of Indolence, The (Poem), <i>Thomson</i>	37	14861
— Rackrent, <i>Edgeworth</i>	13	5153, 5156
Cat, The, the Weasel, and the Young Rabbit (Poem), <i>La Fontaine</i>	22	8793
Catarina to Camoens (Poem), <i>E. B. Brown-</i> <i>ing</i>	6	2530
Catholic Spirit, A, <i>Wesley</i>	38	15802
Castiglione, Baldassare.....	8	3339
Catiline, <i>Croly</i>	10	4205
— <i>Sallust</i>	32	12746, 12748
Cato the Censor.....	8	3347
Cats, Jacob.....	8	3353
Cattle, Characteristics of, <i>Almquist</i>	1	441
Catullus, <i>J. W. Mackail</i>	8	3359
Caucasus (Poem), <i>Pushkin</i>	32	12592
Caughnawaga (Poem), <i>Fréchette</i>	15	5969
Cause of the South, The (Poem), <i>Ryan</i>	40	16423
Cavaliers, The, <i>Bagehot</i>	3	1218
Cavalleria Rusticana, <i>Verga</i>	38	15297
Cavalry Song (Poem), <i>Stedman</i>	35	13870
Cawein, Madison J.....	40: 16658; 41	16759, 16816
Ce Qui Dure (Poem), <i>Sully-Prudhomme</i>	36	14217
Cecil Dreeme, <i>Winthrop</i>	39	16076
Cecilia, <i>Burney</i>	7	2824
Cellini, Benvenuto, <i>Birrell</i>	4	1915
— — —.....	8	3371
Celtic Literature, <i>William Sharp</i> and <i>Ernest Rhys</i>	8	3403
— Race, the Persistence of the, <i>Renan</i>	31	12191
Celtic Literatures.		
Breton Literature.....	38	15377
Campion, Thomas, <i>Ernest Rhys</i>	8	3184
Mabinogion, The.....	23	9373

	VOL.	PAGE
Celtic Literatures.—Continued		
Malory, Sir Thomas, <i>Ernest Rhys</i>	24	9645
Ossian and Ossianic Poetry, <i>Sharp</i> and <i>Rhys</i>	27	10865
Cenci, The, <i>Shelley</i>	34	13273
Centaur, The, <i>Maurice de Guérin</i>	17	6767
Centennial Hymn (Poem), <i>Whittier</i>	39	15938
Cervantes, Miguel, <i>George Santayana</i>	8	3451
César Birotteau, <i>Balzac</i>	3	1362
Ceylon—at Peradenia, <i>Haeckel</i>	17	6782
Chadwick, John White.....	41	16766, 16882
Chalk, On a Piece of, <i>Huxley</i>	19	7815
Chambered Nautilus, The (Poem), <i>Holmes</i>	19	7466
Chambers, Robert W.....	40	16652
Chamisso, Adelbert von.....	9	3503
Champney, Elizabeth W.....	40	16403
Changed (Poem), <i>Calverley</i>	7	3114
— (Poem), <i>Longfellow</i>	23	9176
Changeling, The (Poem), <i>Lowell</i>	23	9240
Channing, William Ellery.....	9: 3513; 41	16768, 16797
Chant, Royal (Poem), <i>Bunnen</i>	7	2745
Chapel, The (Poem), <i>Uhland</i>	37	15196
Chaplain of the Fleet, The, <i>Besant</i> and <i>Rice</i>	4	1838
Chapman, George.....	9	3523
Chapters from Some Unwritten Memoirs, <i>Rückle</i>	31	12275, 12294
Character of a Happy Life (Poem), <i>Wot-</i> <i>ton</i>	41	16877
— Personal, <i>Brooks</i>	6	2421
Characteristics of the Present Age, The, <i>Fichte</i>	14	5680-5686
Characters, The, <i>La Bruyère</i>	22	8762, 8765
Characterizations. See also <i>Biography</i> .		
Bach, <i>Berlioz</i>	4	1816
Brougham, Lord, <i>Canning</i>	8	3197
Cavaliers, The, <i>Bagehot</i>	3	1218
Charles II. of England, <i>Macaulay</i>	24	9406
Chatham, Earl of, <i>Grattan</i>	16	6616
Chevreuse, Madame de, <i>Cousin</i>	10	4088
Eldon, Lord, <i>Bagehot</i>	3	1211
Falkland, Lord, <i>Clarendon</i>	9	3738, 3744
Fontenelle, <i>La Bruyère</i>	22	8765
Franklin, <i>Bancroft</i>	3	1447
— Benjamin, <i>Adams</i>	1	132
Gluck, <i>Berlioz</i>	4	1815
Hannibal, <i>Livy</i>	23	9099
Hautefort, Madame de, <i>Cousin</i>	10	4088
Henry VIII., <i>Froude</i>	15	6083
— Patrick, <i>Wirt</i>	39	16091
Ingres, <i>Blanc</i>	5	2056
Jackson, Andrew, <i>Parton</i>	28	11125
Jesuits, The, <i>Macaulay</i>	24	9411
Julius Caesar, <i>Mommsen</i>	26	10208
Lamballe, The Princess de, <i>Dobson</i>	12	4756
Macaulay, T. B., <i>Sydney Smith</i>	34	13571
Montmorency, M. le Constable, <i>Bran-</i> <i>tôme</i>	6	2325
Newton, Isaac, <i>Voltaire</i>	38	15489
Palmerston, Lord, <i>McCarthy</i>	24	9450
Pascal, <i>Cousin</i>	10	4083
Puritan, The, <i>Macaulay</i>	24	9399
Rembrandt, <i>Blanc</i>	5	2055
Régné, Madame de, as a Letter Writer, <i>Boissier</i>	5	2152
Shaftesbury, Lord, <i>Dryden</i>	12	4949
Siddons, Mrs., <i>Sydney Smith</i>	34	13570
Walpole, Horace, <i>Deffand</i>	11	4477
Webster, Daniel, <i>Sydney Smith</i>	34	13572
Charge of the Light Brigade, The, <i>King-</i> <i>lake</i>	21	8605

	VOL.	PAGE
Charge of the Light Brigade (Poem), <i>Tennyson</i>	36	14613
— to Keep I Have, A (Hymn), <i>Wesley</i>	38	15813
Charity, Hypocritical Humility in, <i>Mas-</i> <i>sillon</i>	25	9787
— Systematic, <i>Lecky</i>	22	8941
Charles I., The Martyrdom of, <i>D'Israeli</i>	12	4730
— II. of England, <i>Macaulay</i>	24	9406
— V. of Spain, The Abdication of, <i>Mot-</i> <i>ley</i>	26	10380
— XII. of Sweden, <i>Voltaire</i>	38	15457
— Duke of Byron, <i>Chapman</i>	9	3530
— O'Malley, <i>Lever</i>	23	9026
Charmian (Poem), <i>Taylor</i>	36	14529
Châteaubriand, François René Auguste.....	9	3531
Chatham, On the Character of, <i>Grattan</i>	16	6616
Chatrian, Alexandre, <i>Frédéric Lolié</i>	14	5538
Chatterton, Thomas.....	9	3539
Chaucer, Geoffrey, <i>Thomas R. Lounsbury</i>	9	3551
Cheerfulness Taught by Reason (Poem), <i>E. B. Browning</i>	6	2556
Cheney, John Vance.....	40	16503, 16664
Chénier, André, <i>Katharine Hillard</i>	9	3601
Cherbuliez, Victor.....	9	3609
Chesterfield, Lord.....	9	3625
Chevreuse, Madame de, <i>Cousin</i>	10	4087, 4088
"Chi Vuol Veder Quantunque Può Natura" (Poem), <i>Petrarch</i>	29	11382
"Chiare, Fresche E Dolci Acque" (Poem), <i>Petrarch</i>	29	11375
Chichester, Bishop.....	41	16800
Chiffonier, The (Poem), <i>Story</i>	35	14065
Child, Lydia Maria.....	41	16828
— Life, <i>France</i>	15	5915
— Songs (Poem), <i>Whittier</i>	39	15942
— The Right of the, <i>Froebel</i>	15	6027
Child Harold's Pilgrimage, <i>Byron</i>	7	2951-2955, 2959, 2966, 2969-2972, 2977, 2981, 2999
— Maurice (Poem).....	3	1340
Childhood in Ancient Life, <i>Mahaffy</i>	24	9571
Children. See <i>Education</i> .		
— of the World, <i>Heyse</i>	18	7335, 7343
— For the, <i>Froebel</i>	15	6031
Child's Future, A (Poem), <i>Swinburne</i>	36	14321
— Thought of God, A (Poem), <i>E. B.</i> <i>Browning</i>	6	2556
China, The Literature of, <i>Robert K. Dou-</i> <i>glas</i>	9	3629
Chiushingura, <i>Izumo</i>	20	8179
Chips from a German Workshop, <i>Mar-</i> <i>Müller</i>	26	10429
Chisato.....	20	8162
Chita, <i>Hearn</i>	18	7132
Chivalry, <i>Fitzgerald</i>	14	5800
Choate, Rufus, <i>Albert Stickney</i>	9	3649
Choëphori, <i>Æschylus</i>	1	190
Choice of Hooks, The, <i>Harrison</i>	17	6976
Choirs, The (Poem), <i>Klopstock</i>	22	8700
Chopin (Poem), <i>Lazarus</i>	41	16772
Choric Song (Poem), <i>Tennyson</i>	36	14592
Chorley, Henry Fothergill.....	40	16411
Christ and Pilate, <i>Farrar</i>	14	5637
— in the Garden (Poem), <i>Keble</i>	21	8515
— The Divinity of, <i>Maurice</i>	25	9830
— — — — — Excellence of, <i>Edwards</i>	13	5184
— — — — — Early Development of, <i>Robertson</i>	31	12308
— — — — — Universal Nature of, <i>Robertson</i>	31	12312

	VOL.	PAGE
Christian Morals, <i>Sir Thomas Browne</i>	6	2495
— Patience (Poem), <i>Thomas à Kempis</i>	21	8534
Christianity Vindicated, <i>Châteaubriand</i>	9	3533
— The Meaning of, <i>Hegel</i>	18	7177
Christie Johnstone, <i>Reade</i>	31	12107
Christmas at Sea (Poem), <i>Stevenson</i>	35	13942
— Carol, A, <i>Wither</i>	39	16127
— Hirelings, The, <i>Braddon</i>	5	2281
— Night in the Quarters (Poem), <i>Russell</i>	41	16691
— Sermon, The, <i>Stevenson</i>	35	13944
— Hymn, <i>Tate</i>	41	16873
Christus: A Mystery (Poem), <i>Longfellow</i>	23	9188
Chronicle of the Drum, The (Poem), <i>Thackeray</i>	36	14712-14715
Chronomoras (Poem), <i>Fitzgerald</i>	14	5812
Chrysalis of a Bookworm, The (Poem), <i>Egan</i>	41	16776
Chrysostom, St. John, <i>John Malone</i>	9	3665
Church, Thé (Poem), <i>De Vere</i>	11	4611
— of Rome, The, <i>Macaulay</i>	24	9408
— The Conversion of the, <i>Desjardins</i>	11	4605
Cicero, Marcus Tullius, <i>W. C. Lawton</i>	9	3675
Cid, The, <i>Corneille</i>	10	4070-4073
— — — — — Charles Sprague Smith.....	9	3725
Cinderella (Poem), <i>Goodale</i>	41	16726
Cinque Port, A (Poem), <i>Davidson</i>	40	16437
Circe (Poem), <i>Webster</i>	40	16638
Circles, <i>Emerson</i>	13	5445
Circuit Preacher, The (Poem), <i>Townsend</i>	41	16887
Cities of the Plain, The (Poem), <i>Hugo</i>	19	7725
Citizen of Cosmopolis, A (Poem), <i>Pullen</i>	40	16480
City of Dreadful Night, The (Poem), <i>Thomson</i>	37	14866
— — — — — God, The, <i>St. Augustine</i>	3	1019, 1020
Civil War, The, <i>Bright</i>	6	2360
— — — — — (Poem), <i>Shanly</i>	40	15565
Civilization, <i>Guizot</i>	17	6774
Clair de Lune (Poem), <i>Verlaine</i>	38	15315
Clarendon, Edward Hyde, Earl of.....	9	3737
Clarke, Ednah Procter.....	40	16606
— James Freeman.....	41	16870
— Marcus, A. H.....	9	3745
Claudinus, Matthias.....	9	3756
— Claudianus.....	31	12360, 12369
— Rutilius Numatianus.....	31	12361, 12370
Clay, Henry, <i>John R. Procter</i>	9	3761
— — — — — Schurz.....	33	12978, 12984, 12989
Cleanthes.....	9	3784
— — — — — Diogenes.....	12	4723
Clemens, Samuel Langhorne.....	9	3787
Cleon, The Rise of, <i>Grote</i>	17	6758
Cleopatra, <i>Plutarch</i>	29	11633
— (Poem), <i>Story</i>	35	14062
Cleveland, John.....	41	16776
Climate, <i>Voltaire</i>	38	15474
— The English, <i>Walpole</i>	38	15577
Clockmaker, The, <i>Haliburton</i>	17	6849
Cloister, The (Poem), <i>Child</i>	41	16828
— and the Hearth, The, <i>Reade</i>	31	12106, 12132, 12145
Closing Scene, The (Poem), <i>Reade</i>	30	12099
— Doors, The (Poem), <i>Macleod</i>	40	16446
Clothes, The World in, <i>Carlyle</i>	8	3246
Cloud, The (Poem), <i>Leimontov</i>	32	12596
— — — — — (Poem), <i>Shelley</i>	34	13297
— Confines, The (Poem), <i>D. G. Rossetti</i>	31	12428

	VOL.	PAGE		VOL.	PAGE
Clouds, The, <i>Aristophanes</i>	2	761, 775	Confucius.....	9	3632
— <i>Ruskin</i>	32	12560	Congreve, William.....	10	3945
Clough, Arthur Hugh, <i>C. E. Norton</i>	9	3821	Coningsby, <i>Beaconsfield</i>	4	1635
Clown's Song, The (Poem), <i>Anon.</i>	41	16720	Connecticut Yankee in King Arthur's Court, A, <i>Clemens</i>	9	3806
Clytia (Poem), <i>Fields</i>	41	17016	Connoisseur, The (Poem), <i>Florian</i>	14	5850
Coates, Florence Earle. 40: 16629; 41	16736, 16902		Conqueror's Grave, The (Poem), <i>Bryant</i>	6	2632
Cobbler, The, and the Financier (Poem), <i>La Fontaine</i>	22	8794	Conquerors, The (Poem), <i>Hérédia</i>	18	7280
Cock-Lane Ghost, <i>Walpole</i>	38	15568	Conquest, A (Poem), <i>Pollock</i>	40	16661
Code Napoléon, The, <i>Maine</i>	24	9610	— of Mexico, The, <i>Castillo</i>	11	4614
Coffee-House, The, <i>Macaulay</i>	24	9886	— — — — — <i>Prescott</i>	30	11771
— Houses, <i>Steele</i>	35	13885	— — — — — <i>Pern, The, Prescott</i>	30	11787
Coffin, R. B.....	40	16406	Conrad von Würzburg.....	38	15600
Cold and Quiet (Poem), <i>Ingelow</i>	20	7978	Conscience, Henri, <i>William Sharp</i>	10	3957
Coleridge, Hartley.....	41	16907	— (Poem), <i>Coates</i>	41	16902
— — — — — To (Poem), <i>Wordsworth</i>	39	16216	— and Remorse (Poem), <i>Dunbar</i>	41	16902
— Samuel Taylor, <i>G. E. Woodberry</i>	9	3843	Conservatism — John Bull's Charity Sub- scriptions, <i>Sydney Smith</i>	34	13564
Colisenn, The (Poem), <i>Byron</i>	7	2954	Consider It Again (Poem), <i>Clough</i>	9	3842
Collar, The (Poem), <i>Herbert</i>	18	7254	Consolation, <i>Richter</i>	31	12252
Collegians, The, <i>Griffin</i>	17	6700, 6706	— of Philosophy, <i>Boëttius</i>		
Collins, William.....	9	3871	5: 2135; 31	12370, 12372	
— — — — — Wilkie.....	9	3879	Conspiracy of Fiesco, The, <i>Schiller</i>	33	12879
Colman, George, the Elder.....	10	3901	Constant Lover, The (Poem), <i>Suckling</i>	35	14160
Colonel Jack, <i>Defoe</i>	11	4501	Constantine, <i>Gibbon</i>	16	6292
Colors of Flowers, The, <i>Allen</i>	1	400	Constantinople, <i>Amicis</i>	1	458
Columille Fecit (Poem), <i>Celtic</i>	8	3434	— The Foundation of, <i>Gibbon</i>	16	6285
Combatants (Poem), <i>Coates</i>	41	16736	Constitution, The, <i>Jefferson</i>	21	8253
Come Back (Poem), <i>Clough</i>	9	3836	— — — — — <i>Madison</i>	24	9534
— — — — — Dear Days (Poem), <i>Moulton</i>	41	16817	— and the Guerrière, <i>Adams</i>	1	122
— Holy Spirit, Heavenly Dove (Hymn), <i>Watts</i>	38	15721	Consulate of Stilicho, The (Poem), <i>Claud- ianus</i>	31	12369
" — Into the Garden, Maud" (Poem), <i>Tennyson</i>	36	14624	Contemporary Artists, <i>Blanc</i>	5	2057-2058
— Rest in This Bosom (Poem), <i>Moore</i>	26	10289	Content (Poem), <i>Dekker</i>	11	4526
— Ye Disconsolate (Hymn), <i>Moore</i>	41	16869	Contentment, <i>Horace</i>	13	7636
Comenius, Johann Amos, <i>B. A. Hinsdale</i>	10	3909	The Country Mouse and the City Mouse, <i>Æsop</i>	1	207
Comforter, The (Poem), <i>Fields</i>	41	16843	— Ass Eating Thistles, <i>Æsop</i>	1	204
Comines, Philippe de.....	10	3923	Contes drolatiques, <i>Balzac</i>	3	1355
Coming (Poem), <i>Brownell</i>	6	2521	Contradictions of This World, The, <i>Vol- taire</i>	38	15466
— of Cuculain, The, <i>O'Grady</i>	8	3417	Contraries of Love, The (Poem), <i>De La Cruz</i>	25	9959
— — — — — Spring, The (Poem), <i>Zoukovsky</i>	32	12599	Contrasts (Poem), <i>Burton</i>	41	16723
— Race, The, <i>Bulwer</i>	6	2703	Convention, The Tyranny of, <i>Bagehot</i>	3	1221
Commerce. See <i>Economics</i> .			Conversation, <i>La Rochefoucauld</i>	31	12333
Commune, Street Scene in Paris During the, <i>Du Camp</i>	12	4952	Convert, The, <i>Brownson</i>	6	2595
Compensation, <i>Emerson</i>	13	5441	Convito, The, <i>Dante</i>	11	4356-4358
Competition, <i>Milt.</i>	25	10017	Cook, <i>Fliza</i>	40	16416
Compleat Angler, The, <i>Walton</i>	38	15603, 15610	Cooke, Rose Terry.....	10	3973
Composed Upon Westminster Bridge (Poem), <i>Wordsworth</i>	39	16214	Coolbrith, Ina D.....	40	16518, 16533
Compromises, Political, <i>Greeley</i>	17	6661	Cooper, James Fenimore, <i>Julian Haw- thorne</i>	10	3985
Comte, Auguste.....	10	3935	Copernicus, Nicolas, <i>E. S. Holden</i>	10	4040
Comtesse de Die.....	30	11885	Coppée, François, <i>Robert Sanderson</i>	10	4045
Comus (Poem), <i>Milton</i>	25	10055	Coral, <i>Pannier</i>	4	1860
Conciliation with America, <i>Burke</i>	7	2788	— Banks, Ceylon, <i>Haeckel</i>	17	6788
Concord Hymn (Poem), <i>Emerson</i>	13	5465	— Reefs, Formation of, <i>Agassiz</i>	1	220
Condorcet, <i>Morley</i>	26	10330	Corday, Charlotte, <i>Carlyle</i>	8	3290
Conduct of Life, The, <i>Emerson</i>	13	5430	— — — — — <i>Esquiro</i>	14	5558
Cone, Helen Gray. 40: 16494; 41	16685, 16731, 16736		Corinne, <i>De Staël</i>	35	13830, 13843
Confederacy in the Federal System, <i>Ham- ilton</i>	17	6901	Corinth, The Fall of, <i>Polybius</i>	30	11709
Confessio Amantis (Poem), <i>Gower</i>	16	6584	Coriolanus, <i>Plutarch</i>	29	11618
Confession, The Negative, <i>Egyptian</i>	13	5320	Corn Laws, The, <i>Erigh</i>	6	2356
Confessions (Poem), <i>Robert Browning</i>	6	2573	Cornille, Pierre, <i>F. M. Warren</i>	10	4065
— <i>St. Augustine</i>	3	1017, 1018	Cornelia (Poem), <i>Propertius</i>	30	11869
— of an English Opium-Eater, <i>De Quin- cey</i>	11	4565-4577	Cornish Wreckers, The, <i>Baring-Gould</i>	4	1537

	VOL.	PAGE
Coronation in Presburg, A. <i>Mendelssohn</i>	25	9891
Correggio, <i>Oehlenschläger</i>	27	10773
Correspondence.		
Abélard and Héloïse	1	27-33
Adams, Abigail: To her Husband, 1: 89; On Dr. Warren's Death, 90; On the Formation of a Government, 91; On the Scarcity of Necessa- ries, 92-94; To her Sister from Auteuil, 94-98; From London	100-109	
— John Q.: To his Father, at the Age of Ten, 1:136; At the Age of Eighteen	137	
Alcuin to Charlemagne	1	301
Bacon: To Lord Burghley, 3:1188; To the Lord Chancellor, touching the History of Britain, 1193; To Vil- liers, on his Patent as Viscount	1195	
Beethoven: To Dr. Wegeler, 4:1752; To Bettina Brentano, 1754; To Countess Guicciardi, 1755; To his Brothers, 1757; To the High Court of Appeal, 1759; To Baroness von Drossdick, 1760; To Zmeskall, 1761; To his Brother Johann, 1761; To Stephen V. Breuning	1762	
Bentham: To George Wilson (1781), 4: 1781; To Lord Lansdowne	1782	
Bismarck: To Frau von Arnim, 5:1934; To his Wife, 1935-1939, 1941-1947; To Oscar von Arnim, 1940; Confi- dential Dispatch to Monteuffel	1948	
Browne, Sir Thomas: A Letter to a Friend	6	2507
Burney: To Her Friends	7	2827
Chesterfield: To his Son—Concerning Manners, 9:3626; The Control of One's Countenance, 3626; Dress as an Index to Character, 3627; Good Breeding	3627	
Chrysostom: To Olympias, on En- couragement in Adversity	9	3669
Cicero: To Tiro, 9:3700; To Atticus, 3700; Sulpicius to, 3701; To Sulpi- cius, 3701; To Terentia, 3706; His Vacillation in the Civil War, 3707; Cæsar to, 3711; Pompey to	3712	
Cowper: To William Unwin on the Immutability of Human Nature, 10:4115; To Rev. John Newton	4115	
Darwin: To Miss Julia Wedgwood, 11:4408; To J. D. Hooker, 4410, 4413; To T. H. Huxley, 4412; To E. Ray Lankester	4412	
Erasmus: His Views on Life and Con- duct, 14:5530; Relating to the Monks, 5531; To Luther, 5533; Let- ter to Adrian VI., 5535; Miscella- neous	5536-5537	
Franklin: To Madame Helvétius, 15: 5952; To Madame Brillouin, 5953; To Lord Kames, 5955; To John Alleyne	5956	
Fuller, Margaret: To Elizabeth Hoar, on George Sand, 15:6123; To Em- erson, on Carlyle	6127	
Jefferson: To Robert Skipwith, on Fiction, 21:8245; To Mr. Hopkin- son, 8247; To Dr. Styles, 8249; To James Madison	8252	
Johnson: To Lord Chesterfield, 21: 8292; To his Aged Mother, 8293; To Joseph Barrell, 8294; To Boswell,		

	VOL.	PAGE
Correspondence.—Continued		
8295-8297, 8299; To Mrs. Lucy Por- ter, 8297; To Mr. Perkins, 8298; To Mrs. Thrale	8299	
Luther: To Melancthon, 23:9333; To His Wife, 9334; To His Son Hans, Aged Six	9340	
Madame du Deffand: To the Duchess de Choiseul, 11: 4472; To Mr. Crawford, 4473; To Horace Walpole	4474-4478	
Maurice: To Rev. J. de la Touche, 25: 9830; To Rev. Charles Kingsley	9832	
Mendelssohn: To F. Hiller, 25:9888; To Herr Advocate Conrad Schlein- itz, 9888; To His Sister	9898	
Mirabeau: To the King of Prussia, 25: 10086; To Vitry, 10090; to Chamfort	10095	
Montagu: To E. W. Montagu, 26:10219, 10222; To Mr. Pope, 10222; To Mrs. S. C., 10225; To the Countess of Mar, 10226, 10231; To the Abbé X—, 10230; To the Countess of Bute	10232-10235	
More: To Lady More	26	10297
Newton: To Francis Astor	27	10621
Niebuhr: To Jacobi, 27:10661; On the Importance of the Imagination	10663	
Pliny: To Minutius Fundanus, 29: 11587; To Socius Senecio, 11588; To Nepos, 11589; To Marcellinus, 11591; To Calpurnia, 11592, 11596; To Tac- itus (The Eruption of Vesuvius), 11593; To Maximus, 11596; To Fuscus, 11597; To the Emperor Trajan	11598	
Plutarch: To His Wife on their Daugh- ter's Death	29	11641
Sand, George: Her Youth, 32:12786; Her Daughter, 12787; Venice	12788	
Sévigné: To Her Cousin, 33:13155— 13157; To Her Daughter	13157-13166	
Voltaire: Country Life—To Madame du Deffand—To Dupont, 38:15483; To Rousseau, 15484; the Drama— To an Italian Nobleman, 15487; To Theuriet	15488	
Walpole: Cock-Lane Ghost and Lady Montagu—To Sir Horace Mann, 38:15568; A Year of Fashion—To the Earl of Hertford, 15569; Fu- neral of George II.—To George Montagu, 15570; The French—To Mr. Gray, 15571; The English Cli- mate—To George Montagu, 15577; The Quipu System—To the Coun- tess of Ossory	15578	
Cortegiano, II, <i>Castiglione</i>	8	3343
Cortés, Hernando, <i>Del Castillo</i>	11	4616
Cory, William Johnson	40	16600
Cosmos, <i>Humboldt</i>	19	7770, 7774
Colter's Saturday Night, The (Poem), <i>Burns</i>	7	2845
Comsels (Poem), <i>Runenberg</i>	32	12508
Count of Carmagnola, <i>Manzoni</i>	24	9695
— Monte Cristo, The, <i>Dumas</i>	12	4967
Countess of Carlisle, The (Poem), <i>Wal- ler</i>	38	15558
Country Letter-Carrier, The (Poem), <i>Car- men Sylva</i>	36	14332
— Life, <i>Bilderdijk</i>	4	1892
— (Poem), <i>Hölty</i>	19	7506
— <i>Voltaire</i>	38	15483
— Loves (Poem), <i>Anon</i>	41	17001
— of Horace and Virgil, The, <i>Rois- sier</i>	5	2157

	VOL.	PAGE		VOL.	PAGE	
Courage of Opinion, <i>Brooks</i>	6	2422	Crocodile, The, <i>Le Clerc</i>	4	1858	
Court Fool, The, <i>Weiss</i>	38	15777	Croly, George.....	10	4197	
— Lady, A (Poem), <i>E. B. Browning</i>	6	2542	Cromwell, <i>Carlyle</i>	8	3262	
— of Charles IV., The <i>Galdós</i>	15	6163	Cross by the Way, The (Poem), <i>Breton</i>	40	16482	
Courtiers, The (Poem), <i>Florian</i>	14	5851	— of Christ, The (Poem), <i>Browning</i>	5	2265	
Courtin', The (Poem), <i>Lowell</i>	23	9255	— — Gold (Poem), <i>Gray</i>	40	16641	
Cousin Pons, Le, <i>Balzac</i>	3	1362	— — Snow, The (Poem), <i>Longfellow</i>	23	9168	
— Victor.....	10	4079	Crossing the Bar (Poem), <i>Tennyson</i>	36	14637	
Cousine Bette, La, <i>Balzac</i>	3	1362	Crowded Street, The (Poem), <i>Bryant</i>	6	2629	
Covetousness, <i>Claudius</i>	1	174	Crowing of the Red Cock, The (Poem), <i>Lazarus</i>	40	16578	
Cowboy, The (Poem), <i>Antrobus</i>	41	16756	Crusaders, The (Poem), <i>De Vere</i>	11	4610	
Cowley, Abraham, <i>T. R. Lounsbury</i>	10	4089	— Defeat of the, at Galilee, <i>Prime</i>	30	11823	
Cowper, William.....	10:	4107; 41	16850	Cry of the Children, The (Poem), <i>E. B.</i> <i>Browning</i>	6	2535
— — <i>Bagehot</i>	3	1214	— — Dreamer, The (Poem), <i>O'Reilly</i>	27	10861	
Coxe, Arthur Cleveland.....	41	16806	— — Human, The (Poem), <i>E. B.</i> <i>Browning</i>	6	2547	
Cozzens, Frederick S.....	40	16402	Crystal Fountain, The (Poem), <i>Anon</i>	41	16708	
Crabbe, George.....	10	4117	Cuba, <i>Las Casas</i>	8	3335	
Craddock, Charles Egbert. See <i>Murfree</i> , <i>Mary Noailles</i> .			Cuckoo Song (Poem), <i>Early English</i>	15	5855	
Cradle-Song (Poem), <i>Bellman</i>	4	1769	Çûdraka.....	20	7930	
— — (Poem), <i>Blake</i>	5	2049	Culprit Fay, The (Poem), <i>Drake</i>	12	4854	
Craik, Dinah Maria Mulock.....	10	4123	Culture and Anarchy, <i>Arnold</i>	2	859	
Cranch, Christopher Pearse.....	41	16780, 16830	Cunningham, Allan.....	40	16408, 16443	
Cranes of Ibycus, The (Poem), <i>Lazarus</i>	41	16833	Cup of Life, The (Poem), <i>Lermontov</i>	32	12597	
Cranford, <i>Gaskell</i>	15	6206 6214	Cupid Mistaken (Poem), <i>Prior</i>	30	11842	
Crashaw, Richard.....	40	16599	Cupid's Curse (Poem), <i>Peele</i>	40	16368	
Cratinus.....	29	11400	Cupples, George.....	10	4208	
Craven, Madame Augustus.....	10	4139	Curé's Progress, The (Poem), <i>Dobson</i>	12	4746	
Crawford, Francis Marion.....	10	4151	Curfew Must Not Ring To-Night (Poem), <i>Thorpe</i>	40	16584	
— Louisa Macartney.....	40	16595	Curiosities of Literature, <i>D'Israeli</i>	12	4727	
Creative Design, <i>Darwin</i>	11	4432	— — Natural History, <i>Buckland</i>	6	2662-2672	
Crébillon, Prosper Jolyot, <i>Robert Sander-</i> <i>son</i>	10	4167	Curious Myths of the Middle Ages, <i>Bar-</i> <i>ing-Gould</i>	4	1531	
Cressy, The Battle of, <i>Froissart</i>	15	6051	Curse of Kehama, The (Poem), <i>Southey</i>	35	13692	
Crichton, <i>Ainsworth</i>	1	238-252	— — Minerva, The, <i>Byron</i>	7	2965	
Cricket, The (Poem), <i>Cowper</i>	10	4110	Curtis, George William, <i>Edward Cary</i>	10	4221	
— — House, <i>White</i>	39	15874	Curtius, Ernst.....	10	4241	
Crime and Punishment, <i>Dostofsky</i>	12	4799	Customs. See <i>Manners and Customs</i> .			
— of Sylvestre Bonnard, The, <i>France</i>	15	5910	Cutter, George W.....	40	16417	
Crinagoras.....	16	6646	Cuvier, George L. C. F. D., <i>Spencer Trotter</i>	10	4251	
"Crisis, The," <i>Paine</i>	28	10979	Cybele and Her Children (Poem), <i>Thomas</i>	37	14848	
Critic, The, <i>Sheridan</i>	34	13355	Cymbeline, <i>Shakespeare</i>	33	13217	
— and Poet (Poem), <i>Lazarus</i>	40	16493	Cynewulf.....	2	552	
— See <i>Literature</i> .			Cynthia's Revels, <i>Jonson</i>	21	8360	
Criticism, <i>Schopenhauer</i>	33	12946	Cypress Grove, <i>W. Drummond</i>	12	4918	
— in a Democracy, The Duty of, <i>God-</i> <i>kin</i>	16	6374	Cyriack Skinner, To (Poem), <i>Milton</i>	25	10047	
— Scientific, Reconstructive Force of, <i>White</i>	39	15853	Cyropædia, <i>Xenophon</i>	39	16246-16258	
Critique of Judgment, The, <i>Kant</i>	21	8486				
— — Pure Reason, The, <i>Kant</i>	21	8491				
Crito, <i>Plato</i>	34	13633				
Crockett, S. R.....	10	4181				

D

DAHN, FELIX.....	10	4267	Dance of the Seven Deadly Sins, The (Poem), <i>Dunbar</i>	12	5065
Dalin, Olof von, <i>W. H. Carpenter</i>	10	4278	Dancer, A (Poem), <i>McGaffey</i>	40	16637
Dame Care, <i>Sudermann</i>	35	14166-14180	Dancing of Royalty, The, <i>Brantôme</i>	6	2322
Damnation of Theron Ware, The, <i>Fred-</i> <i>eric</i>	15	5972	Daniel Deronda, <i>Eliot</i>	13	5371
Dana, Richard Henry, Sen.....	11	4285	— Gray (Poem), <i>Holland</i>	19	7455
— — Jun.....	11	4302	— Samuel.....	25	9777
Danaë's Lament (Poem), <i>Simonides</i>	34	13467	Danish Barrow, A (Poem), <i>Palgrave</i>	41	16795

	VOL.	PAGE
Danny Deever (Poem), <i>Kipling</i>	22	8661
Dante Alighieri.....	11	4315
— <i>Carlyle</i>	8	3251
— (Poem), <i>Carducci</i>	8	3211
— The Sixth Centenary of (Poem), <i>Carducci</i>	8	3210
— A Volume of (Poem), <i>Fellowes</i>	40	16494
Daphnis and Chloe, <i>Longus</i>	23	9197
"Darest Thou Now, O Soul" (Poem), <i>Whitman</i>	39	15910
Darley, George.....	40	16489, 16491
Darmesteter, James.....	11	4379
D'Arblay, Madame. See <i>Burney, Frances</i> .		
Darwin, Charles Robert.....	11	4385
Daudet, Alphonse.....	11	4435
Dauphin, The Death of the, <i>Daudet</i>	11	4447
Davenant, Sir William.....	25: 9778; 40	16518
David and Absalom (Poem), <i>Willits</i>	39	16005
— — Bethsabe (Poem), <i>Peele</i>	28	11260
David Copperfield, <i>Dickens</i>	11	4632
Davidson, John.....	40: 16437, 16556; 41	16760
Davie, George M.....	41	16704
Dawn (Poem), <i>Willits</i>	39	16010
Dawning of the Day, The (Poem), <i>Man-gan</i>	24	9665
Day (Poem), <i>Very</i>	38	15325
— The, <i>Parini</i>	28	11042-11046
— after the Betrothal, The (Poem), <i>Lam-bert</i>	40	16355
— is Coming, The (Poem), <i>Morris</i>	26	10354
— — Done, The, <i>Longfellow</i>	23	9167
Days (Poem), <i>Emerson</i>	13	5458
— of Bruce, The, <i>Aguilar</i>	1	227
Deacon's Masterpiece, The (Poem), <i>Holmes</i>	19	7467
De Agricultura, <i>Calo</i>	8	3350
Dead, The (Poem), <i>Very</i>	38	15325
— (Poem), <i>R. H. Stoddard</i>	35	14038
— Church, The (Poem), <i>Kingsley</i>	22	8614
— Man, A (Poem), <i>O'Reilly</i>	27	10862
— Mother, The (Poem), <i>Buchanan</i>	40	16462
— Solomon, The (Poem), <i>Dorgan</i>	41	16914
— The Domination of the, <i>Comte</i>	10	3943
— Sea Fruit (Poem), <i>Hudayi II</i>	41	16966
— — Legends, Mediæval Growth of the, <i>White</i>	39	15856
Death, <i>Amphis</i>	29	11402
— (Poem), <i>Baudelaire</i>	4	1627
— <i>Brozene</i>	6	2500
— <i>Drummond</i>	12	4918
— <i>Johnson</i>	21	8304
— <i>Lucretius</i>	23	9316
— Agony, The (Poem), <i>Sully-Prud-homme</i>	36	14219
— an Epicurean (Poem), <i>Wright</i>	40	16473
— and a Future Life (Poem), <i>Camp-bell</i>	8	3168
— — Sleep, <i>Alden</i>	1	306
— — the Woodcutter (Poem), <i>La Fon-taine</i>	22	8787
Any Soul to Any Body (Poem), <i>Monk-house</i>	41	16835
Beyond the Smiling and the Weeping (Hymn), <i>Bonar</i>	40	16380
Body and Soul (Poem), <i>Nason</i>	41	16836
Departure (Poem), <i>Lawton</i>	40	16445

	VOL.	PAGE
Death: Dialogue between a Man and his Soul, <i>Egyptian</i>	13	5319
— If I Should Die To-Night (Poem), <i>Smith</i>	40	16378
— in Youth (Poem), <i>De La Cruz</i>	25	9960
— Prospeice (Poem), <i>Browning</i>	6	2587
— of the Nightingale (Poem), <i>Hölty</i>	19	7509
— — — Flowers, The (Poem), <i>Bryant</i>	6	2631
— of the Poor, The (Poem), <i>Baudelaire</i>	4	1624
— of Tintagiles, The, <i>Maeterlinck</i>	24	9547
— Thanatopsis (Poem), <i>Bryant</i>	6	2627
— A Welcome to (Poem), <i>Landor</i>	22	8879
— Love and (Poem), <i>Deland</i>	40	16644
— Night and (Poem), <i>White</i>	41	16847
— Sin and (Poem), <i>Björnson</i>	5	1971
— the Leveler (Poem), <i>Shirley</i>	41	16878
— The Placeto Die (Poem), <i>Barry</i>	40	16377
— — Three Warnings (Poem), <i>Piozzi</i>	41	16702
— Welcome to the Old, <i>Cicero</i>	9	3695
— When We are All Asleep (Poem), <i>Buchanan</i>	40	16380
— — The Wisdom of, <i>Indian</i>	20	7949
Death-Bed, A (Poem), <i>Aldrich</i>	40	16351
— — The (Poem), <i>Hood</i>	19	7608
— — of a Sinner, The, <i>Massillon</i>	25	9784
— — — Laura, The (Poem), <i>Petrarch</i>	29	11877
Debit and Credit, <i>Freytag</i>	15	6012
Decameron, The, <i>Boccaccio</i>	5	2090, 2097-2115
Decimus Magnus Ansonius.....	31	12359, 12367
Declaration of Independence, The, <i>Jefferson</i>	21	8237
— — — The, <i>Tyler</i>	37	15136
Decline and Fall of the Roman Empire, The, <i>Gibbon</i>	16	6299-6332
Dedication (Poem), <i>Swinburne</i>	36	14294
— Hymn (Poem), <i>Willits</i>	39	16007
— of a Church, The (Hymn), <i>Norton</i>	41	16884
Deephaven, <i>Jewell</i>	21	8281
Defoe, Daniel.....	11	4479
Defand, Madame du.....	11	4471
Defiance (Poem), <i>Fields</i>	40	16629
Deformed Transformed, The, <i>Byron</i>	7	2956
Degeneracy of the World (Poem), <i>W. Drummond</i>	12	4917
Degl' Eroici Furori, <i>Bruno</i>	6	2616
De Guérin, Maurice (Poem), <i>Egan</i>	41	16778
De Iliia, Juan Ruiz.....	40	16630
Deities Deposed, The, <i>Wieland</i>	39	15958
Dejection, An Ode (Poem), <i>Coleridge</i>	9	3858
De Kay, Charles.....	40	16539, 16564
Dekker, Eduard Douwes.....	11	4513
— Thomas.....	11	4521
Delacroix's "Bark of Dante," <i>Blanc</i>	5	2058
De La Cruz, Juana Yñez, <i>John Malone</i>	25	9956
Deland, Margaret.....	40: 16641; 41	16745, 16810, 16891
Delavigne, Jean François Casimir.....	11	4528
Delay (Poem), <i>Rushnell</i>	40	16625
Delectable Duchy, The, <i>Quiller-Conch</i>	30	11948, 11952
Delight in Disorder (Poem), <i>Herrick</i>	18	7316
Delphine, <i>De Staël</i>	35	13829
Deluge, The, <i>Siemkiewicz</i>	34	13402
Demetrius, <i>Diogenes</i>	12	4732
Democracy in America, <i>Toqueville</i>	37	14960-14978
— — — Lowell.....	23	9272
De Montfort, <i>Baillie</i>	3	1263
Demosthenes.....	11	4585

Denmark.	VOL.	PAGE		VOL.	PAGE
Andersen, Hans Christian.....	2	500	Dickens, Charles.....	11	4625
Baggesen, Jens.....	3	1235	Dickens in Camp (Poem), <i>Harte</i>	17	6999
Blicher, Steen Steensen.....	5	2064	Dickinson, Emily.....	40	16510, 16523
Brandes, Georg.....	5	2299	Diderot, Denis.....	12	4689
Danish National Song, <i>Ewald</i>	14	5619	Dies Iræ (Hymn), <i>Di Celano</i> (tr. <i>Slosson</i>).....	41	16908
Drachmann, Holger.....	12	4840	Differences (Poem), <i>Mackay</i>	40	16421
Ewald, Johannes.....	14	5614	Difficulties, <i>Epictetus</i>	14	5502
Goldschmidt, Meïr Aaron.....	16	6493	Dimbovitza (Poem), <i>Carmen Sylva</i>	36	14335
Hertz, Henrik.....	18	7317	Dingelstedt, Franz von.....	12	4704
Holberg, Ludvig.....	18	7409	Diogenes, <i>Diogenes Laertius</i>	12	4722
Ingemann, Bernhard Severin.....	20	7982	— <i>Laertius</i>	12	4711
Odense, The Andersen Jubilee at, <i>Andersen</i>	2	536	Dioscorides.....	16	6642
— The Market Place at, <i>Andersen</i>	2	534	Dirge, A (Poem), <i>Parsons</i>	28	11119
Oehlenschläger, Adam Gottlob.....	27	10745	— for Two Veterans (Poem), <i>Whitman</i>	39	15901
Paludan-Müller, Frederik.....	28	11017	— from "Vittorio Corombona" (Poem), <i>Webster</i>	38	15768
Departure (Poem), <i>Lawton</i>	40	16445	— of Larra, The (Poem), <i>Zorrilla</i>	39	16329
— for Syria, The (Poem), <i>Laborde</i>	40	16436	D'Israeli, Isaac.....	12	4725
De Profundis (Poem), <i>Baker</i>	41	16872	Disappointment (Poem), <i>Brooks</i>	40	16371
— (Poem), <i>Browning</i>	6	2544	— (Poem), <i>Shenstone</i>	34	13311
De Quincey, Thomas.....	11	4555	Discourse on Method, <i>Descartes</i>	11	4588, 4590
De Resurrectione Domini (Poem), <i>Saint Victor</i>	32	12729	— upon Universal History, <i>Bossuet</i>	5	2217, 2225
Déroulède, Paul.....	11	4580	Discoverer, The (Poem), <i>Stedman</i>	35	13868
Derzhavine, Gabriel Romanovich.....	41	16841	Discovery, A (Poem), <i>Smedley</i>	41	16735
Descartes, René.....	11	4585	— of America, The, <i>Fiske</i>	14	5781
Descent into the Maelstrom, A, <i>Poe</i>	29	11655	Discussion, Free, in Modern Times, <i>Bagehot</i>	3	1228
— of Man, The, <i>Darwin</i>	11	4434	Disquisition on Government, A, <i>Calhoun</i>	7	3097
Description of Such a One as He would Love (Poem), <i>Wyatt</i>	39	16231	Dissimulation, <i>Bacon</i>	3	1173
Desert, The, <i>Kinglake</i>	21	8600	District Doctor, The, <i>Turgeneff</i>	37	15082
Desert a Beggar Born (Poem), <i>Menander</i>	29	11405	Divided (Poem), <i>Ingelow</i>	20	7969
"———" (Poem), <i>Theognis</i>	37	14793	Divina Commedia (Poem), <i>Longfellow</i>	23	9186
Deserted City, The (Poem), <i>Roberts</i>	31	12304	— <i>Dante</i>	11	4359-4378
— Village, The (Poem), <i>Goldsmith</i>	16	6525	Divine Narcissus, The, <i>De La Cruz</i>	25	9960
Desheredada, La, <i>Galdós</i>	15	6161	— Supervision, The, <i>Epictetus</i>	14	5500
Desiderium (Poem), <i>Gosse</i>	16	6567	Djaghidshurdshi.....	41	16972
Desjardins, Paul.....	11	4596	Djelm, Sayings of (Poem).....	41	16973
Destiny (Poem), <i>Aldrich</i>	1	315	Dobell, Sydney.....	12	4733
— <i>Ferrier</i>	14	5655	Dobson, Austin.....	12	4741
— of Society, The, <i>Mill</i>	25	10020	Dr. Antonio, <i>Ruffini</i>	31	12473
Destruction of Sennacherib, The (Poem), <i>Byron</i>	7	2995	Doctor Faustus, <i>Marlowe</i>	24	9722
— the Temple, <i>Josephus</i>	21	8379	Doddridge, Philip.....	41	16850
Det Flager, <i>Björnson</i>	5	1966	Dodge, Mary Mapes.....	12	4757
De Vere, Sir Aubrey.....	11	4609	Dodgson, Charles Lutwidge.....	8	3307
Devil, The, <i>Defoe</i>	11	4507	Dogs, <i>Sydney Smith</i>	34	13570
— Upon Two Sticks, The, <i>Le Sage</i>	22	9002	Dole, Nathan Haskell.....	41	16707
— A Defense of the, <i>Holberg</i>	18	7439	Dollie (Poem), <i>Peck</i>	40	16356
Dialogue of the Dead, <i>Barbauld</i>	4	1490	Doll's House, A, <i>Ibsen</i>	20	7852
Dialogues of the Gods, <i>Wieland</i>	39	15956, 15958	Domestic Service, <i>Whipple</i>	39	15840
Diamond Lens, The, <i>O'Brien</i>	27	10734	Domitian's Reign of Terror, <i>Tacitus</i>	36	14375
Diaries, Journals, etc.			Don Braulio, <i>Valera</i>	37	15223
Adams, John, at the French Court.....	1	130	Don Carlos, <i>Schiller</i>	33	12879
— J. Q.....	1	137	Don Gonzalo Gonzalez de la Gonzalera, <i>Pereda</i>	29	11315
Amiel: The Personality of Christ, 1: 480; Jonbert, 481; Superiority of the Greeks, 481; The Government of Children, 483; Music, 484; Wagner, 2: 485; Skepticism, 486; The Efficacy of Religion, 487; Modern Poetry, 489; Criticism.....		490	Don Ignacio Loyola's Vigil (Poem), <i>O'Mahony</i>	27	10853
Baudelaire.....	4	1632	Don Juan, <i>Byron</i>	7	2948, 2964, 2967, 2972, 2973
Evelyn, John.....	14	5594	Don Quixote, <i>Cervantes</i>	8	3457-3502
Guérin, Eugénie de.....	17	6763	Doña Luz, <i>Valera</i>	37	15222
— Maurice de.....	17	6766	Doña Perfecta, <i>Galdós</i>	15	6166
Pepys.....	28	11288-11304	Donald M'Donald (Poem), <i>Hogg</i>	18	7405
Díaz del Castillo, Bernal.....	11	4613	Donne, John.....	12	4771
Dibdin, Charles.....	11	4620	Doomed Prince, The, <i>Egyptian</i>	13	5250
Di Celano, Thomas.....	41	16908	Dora versus Rose (Poem), <i>Dobson</i>	12	4750
			Dorgan, John Aylmer.....	41	16914
			Doris: A Pastoral (Poem), <i>Munby</i>	40	16666
			Dorothy (Poem), <i>Phelps</i>	40	16357

	VOL.	PAGE
Dorothy Q. (Poem), <i>Holmes</i>	19	7473
Dorr, Julia C. R.	40; 16526; 41	16740
Dostoëvsky, <i>Fedor Mikhailovich</i>	12	4779
Doubt, <i>Fénelon</i>	14	5644, 5645
— (Poem), <i>Anon</i>	40	16643
— Modern, <i>Van Dyke</i>	37	15242
— Not (Poem), <i>Shakespeare</i>	33	13209
Doubting Heart, A (Poem), <i>A. A. Procter</i>		
.....	30	11858
Douglas, William.....	40	16366
Dovaston, T. M.	40	16627
Dover Beach (Poem), <i>Matthew Arnold</i>	2	879
Doves, The (Poem), <i>Gautier</i>	15	6233
Dowden, Edward.....	12	4806
Dowling, Bartholomew.....	40	16373
Down the Bayou (Poem), <i>Townsend</i>	41	17009
Dowry, The (Poem), <i>Anon</i>	41	16968
Dow's Flat (Poem), <i>Harte</i>	17	6990
Doyle, A. Conau.....	12	4815
— Sir Francis Hastings.....	40	16574
Drachmann, Holger.....	12	4840
Draft Riot, The (Poem), <i>De Kay</i>	40	16564
Dragon-Fly, The (Poem), <i>Gautier</i>	15	6233
Drake, Joseph Rodman.....	12	4851
— — — On the Death of (Poem), <i>Halleck</i>	17	6868
Drake's Drum (Poem), <i>Newbolt</i>	41	17022

Drama.

Æschylus: Scene from "Prometheus," 1: 192; From "The Suppliants," 194; From "The Seven Against Thebes," 195; From the "Agamem- non," 196; From "The Libation- Pourers," 198; From "The Eumen- ides".....	199
Alfieri: Scenes from "Agamemnon," 1	374-382
Aristophanes: Scenes from "The Ach- arnians," 2: 769, 770; From "The Knights," 773; From "The Clouds," 775; From "The Birds," 776, 779; From "The Peace," 778; From the "Thesmophoriazuse," 781; From "The Frogs".....	781, 785, 786
Atterbom: Scene from "The Islands of the Blest".....	2 937
Augier: Scenes from "Le Fils de Gi- boyer," 3: 999; From "Le Gendre de M. Poirier," 1006, 1009; From "The Fourchambaults".....	1011
Baillie: Scene from "De Montfort".....	3 1263
Beaumarchais: Scene from "The Bar- ber of Seville," 4: 1660; From "The Marriage of Figaro".....	1666
Beaumont and Fletcher: Scene from "Philaster," 4: 1687; From "The Maid's Tragedy," 1691; From "Bonduca".....	1694
Björnson: Scene from "Sigurd Slembe".....	5 1973
Calderon: Scene from "The Secret in Words," 7: 3075; From "The Wonderful Magician," 3077; From "La Vida Es Sueño".....	3082, 3086
Canning: Scene from "The Rovers".....	8 3192
Chapman: Scene from "The Tragedy of Charles, Duke of Byron".....	9 3530
Chatterton: Final chorus from "Godl- wyn".....	9 3543
Colman: Scene from "The Jealous Wife".....	10 3902

Drama.—Continued

	VOL.	PAGE
Congreve: Scenes from "Love for Love," 10: 3948, 3950; From "The Mourning Bride".....		3954
Coppée: Scene from "For the Crown".....	10	4049
Corneille: Scenes from "The Cid," 10: 4070, 4073; From "Horace," 4075; From "Polyeucte".....		4077
Crébillon: Scene from "Atreus and Thyestes," 10: 4171; From "Elec- tra," 4175; From "Rhadamistus and Zenobia".....		4177
Croly: Scene from "Catiline".....	10	4205
Delavigne: Scene from "Louis XI.".....	11	4529
Drama, The, <i>Voltaire</i>	38	15487
Dumas, Alexandre, Jun.: Scene from "L'Ami des Femmes," 12: 5011; From "La Question d'Argent," 5016; From "L'Étrangère," 5019, 5029; From "Un Père Prodigue".....		5021
Échegaray: Scene from "Madman or Saint?" 13: 5104; From "The Great Galeoto".....		5109
Euripides: Scenes from "Hippolytus," 14: 5581, 5583; From "Hecuba," 5585; "Medea," 5586; "Alcestis," 5588; Fragments from Lost Plays.		5589
Ewald: Scene from "The Fishers".....	14	5622
Fools of Shakespeare, The, <i>Weiss</i>	38	15777
Foote: Scene from "The Lame Lover".....	15	5879
Ford: Scene from "Perkin Warbeck," 15: 5890; From "The Lover's Mel- ancholy".....		5893
Function of the Artist, The, <i>Wagner</i>	38	15505
Goethe: "Faust".....	16	6396-6421
Gogol: "The Inspector".....	16	6461
Goldoni: "The Café".....	16	6488
Grillparzer: Scene from "Sappho".....	17	6716, 6720
"Hamlet" at the Boston Theatre (Poem), <i>Howe</i>	19	7649
Hauptmann: "Hannele".....	17	7027
Hertz: "King René's Daughter".....	18	7319, 7323
Holberg: Scene from "Ulysses von Ithacia," 18: 7417; From "The Political Pewterer," 7421; From "Erasmus Montanus".....		7428
Hugo: "Hernani".....	19	7738
Ibsen: Scene from "The Pretenders," 20: 7847; From "A Doll's House," 7852; From "Peer Gynt".....		7858
Indian: Scene from the "Mricchaka- tikā".....	20	7960
Italian Comedy, Masks in, <i>Goldoni</i>	16	6481
Japanese: Scene from "The Robe of Feathers," 20: 8173; From "Dwarf Trees".....		8175
Jefferson's Rip Van Winkle, <i>Winter</i>	39	16062
Jonson: Scene from "Sejanus," 21: 8349; From "The Silent Woman".....		8353
Juana Yñez de la Cruz: Scene from "The Divine Narcissus".....	25	9960
Kalidāsa: Scenes from "Mālavikā- gimitra," 21: 8458; From "Ça- kuntalā".....		8461
Krasniski: Scenes from "The Undi- vine Comedy".....	22	8739-8745
Lessing: "Nathan the Wise".....	23	9011
Lope de Vega: Scene from "Estrella de Sevilla".....	38	15291
Madách: Scenes from "The Tragedy of Man".....	24	9517
Maeterlinck: Scene from "The Death of Tintagiles".....	24	9547

Drama.—Continued

VOL. PAGE

- Massinger: Scene from "The Maid of Honour," 25: 9799; From "A New Way to Pay Old Debts"..... 9801
- Marlowe: From "Tamburlaine," 24: 9718-9722; From "Doctor Faustus," 9722; From "Edward the Second," 9725; From "The Jew of Malta"..... 9727
- Molière: Scene from "L'Avare," 26: 10164; From "The Misanthrope" 10168, 10172; From "Tartuffe," 10178-10192; From "Don Juan," 10192; From "Les Précieuses Ridicules"..... 10198
- Musset: Scene from "No Trifling with Love"..... 26 10499
- Oehlenschläger: Scenes from "Axel and Valborg," 27: 10755; From "Hakon Jarl"..... 10766, 10770
- Pailleron: Scenes from "Le Monde où l'On s'Ennuie," 28: 10962, 10967; From "Cabotius"..... 10971
- Peele: Scene from "David and Bethsabe"..... 28 11260
- Pellico: Scene from "Francesca da Rimini"..... 28 11279
- Piron: Scene from "La Métromanie," 29 11507
- Plautus: Scene from "Miles Gloriosus," 29: 11563; Prologue of "Casina," 11567; Of "Triummus," 11568; Of "Rudens," 11568; Epilogue of the "Captives"; Of the "Asinaria," 11569; Miscellaneous Selections..... 11569-11572
- Playwright, The, is Born—and Made, *Alexandre Dumas, Jun.*..... 12 5009
- Progress of Art, The, *Wagner*..... 38 15510
- Pushkin: Scene from "Boris Godunoff"..... 30 11912
- Racine: Scene from "Bajazet," 30: 12030; From "Andromaque," 12033; From "Phèdre"..... 12037
- Sachs: "The Unlike Children of Eve" 32 12616
- Schiller: Scene from "Wallenstein's Death"..... 33 12905
- Shakespeare: Scenes from "The Tempest," 33: 13189; "Merry Wives of Windsor," 13193; "Much Ado About Nothing," 13195, 13227; "Midsummer Night's Dream," 13197-13203; "As You Like It," 13203, 13236; "Hamlet," 13209-13216, 13262; "Othello," 13216, 13263; "The Merchant of Venice," 13229-13235; "King Richard II.," 13241; "King Henry IV.," 13243-13251; "King Henry V.," 13251; "King Richard III.," 13256; "Romeo and Juliet," 13257; "Julius Caesar," 13258; "Macbeth"..... 13261
- Shelley: Scene from "Prometheus Unbound," 34: 13271; "The Cenci" 13273
- Sheridan: Scenes from "The Rivals," 34: 13321-13333; "The School for Scandal," 13333-13355; "The Critic," 13355; "Pizarro"..... 13361
- Slowacki: Scene from "Mindowe"..... 34 13511
- Sophocles: Scenes from the "Antigone," 34: 13651-13653; "Electra," 13655; "Trachiniae," 13656-13661; "Œdipus Rex," 13663; "Œdipus at Colonus," 13666; "Ajax"..... 13668-13671
- Taylor: Scenes from "Philip Van Artevelde"..... 36 14542-14550
- Terence: Scene from "The Self-Tormentor"..... 36 14653

Drama.—Continued

VOL. PAGE

- Theatrical Managers, *Berlioz*..... 4 1818
- Vondel: Scene from "Lucifer"..... 38 15494
- Webster: Scene from "The Duchess of Malfi"..... 38 15760
- Draper, John William..... 12 4865
- Drayton, Michael..... 12 4877
- Dream Children, *Lamb*..... 22 8831
- Image, The (Poem), *Hölty*..... 19 7511
- of Gerontius, The (Poem), *Newman*..... 27 10616
- Life, The (Poem), *Fréchette*..... 15 5970
- The (Poem), *Byron*..... 7 2989
- Dreaming (Poem), *Pelöfi*..... 29 11351
- Dream-Land (Poem), *C. G. Rosselli*..... 31 12399
- (Poem), *S. W. Mitchell*..... 25 10141
- Dream-Peddery (Poem), *Beddoes*..... 41 16724
- Dreams, *Schreiner*..... 33 12967
- Dred, *Stowe*..... 35 14069
- Dress as an Index to Character, *Chesterfield*..... 9 3627
- Drift (Poem), *Arnold*..... 40 16554
- Drifting (Poem), *Read*..... 30 12095
- Drink Out Thy Glass (Poem), *Bellman*..... 4 1772
- Drinking (Poems), *Anacreon*..... 2 494, 499
- Droz, Gustave..... 12 4885
- Drum, The (Poem), *Rückert*..... 31 12468
- Drum-Beat of England, The, *Webster*..... 38 15747
- Drummond, William, of Hawthornden..... 12 4913
- Henry..... 12 4897
- Dryden, John, *Thomas R. Lounsbury*..... 12 4919
- Du Camp, Maxime..... 12 4951
- Duchess D'Alençon, The (Poem), *Marot*..... 24 9734
- of Malfi, The, *Webster*..... 38 15758, 15760
- Duchesse de Langeais, La, *Balzac*..... 3 1359, 1367
- Duèvant, Baronne. See *Sand, George*.
- Duel, A, *l'euillot*..... 38 15340
- Dufferin, Lady..... 40 16372
- Dufresny, Charles Rivière..... 40 16369
- Dumas, Alexandre, Sen., *Andrew Lang*..... 12 4957
- Jun., *Francisque Sarcey*..... 12 5001
- Du Maurier, George..... 12 5041
- Dunbar, Paul Lawrence..... 41 16902
- William..... 12 5064
- Dunciad, The (Poem), *Pope*..... 30 11748, 11751
- Dunstan; or, the Politician, From (Poem), *Buchanan*..... 41 16732
- Duraid..... 2 681
- Durão, José da Santa-Rita..... 22 8911
- Dürer, Albert, *Bodmer*..... 5 2132
- Dürer's, Albert, "Melancholia," *Blanc*..... 5 2055
- Duruy, Jean Victor..... 12 5069
- Düsseldorf, *Heine*..... 18 7213
- Dutch Lullaby (Poem), *Field*..... 14 5690
- Masters, The, *Amicis*..... 1 471
- School of Painters, The, *Blanc*..... 5 2055
- Dutchman's Fireside, The, *Pauding*..... 28 11196-11209
- Dutt, Toru..... 13 5075
- Duty (Poem), *Hooper*..... 41 16734
- Ode to (Poem), *Wordsworth*..... 39 16221
- Dwight, John S..... 13 5084
- Dyer, Sir Edward..... 41 16828
- Dying Christian to his Soul, The (Poem), *Pope*..... 30 11753
- Flower, The (Poem), *Rückert*..... 31 12462
- Rose-Tree, The (Poem), *Florian*..... 14 5851

E

	VOL.	PAGE
"E" MI PAR D'OR IN ORA UDIRE IL MESSO" (Poem), <i>Petrarch</i>	29	11381
Each and All (Poem), <i>Emerson</i>	13	5453
Eagle, The, <i>Le Clerc</i>	4	1855
Early Days of Christianity, The, <i>Farrar</i>	14	5633
— Majority of Mr. Thomas Watts, The, <i>Johnston</i>	21	8318
— Spring (Poem), <i>Brackett</i>	40	16523
Earnest Suit to his Mistress, An (Poem), <i>Wyatt</i>	39	16231
Earth and Man, The (Poem), <i>Brooke</i>	40	16388
— Changes in the Structure of the, <i>Cuvier</i>	10	4254
— in Spring, The (Poem), <i>Hallevi</i>	17	6874
Earthly Paradise, The (Poem), From, <i>Morris</i>	26	10349, 10350
Easter Day (Poem), <i>Clough</i>	9	3831
— Kiss, The (Poem), <i>Maykov</i>	32	12604
— Story, An, <i>Theuriet</i>	37	14800
East-Indian Song, An (Poem), <i>Yeats</i>	41	17018
Eaters, Great, An Account of Some, <i>Athenæus</i>	2	928
Ebers, Georg Moritz.....	13	5091
Ecclesiastice, The, <i>Aristophanes</i>	2	764
Echegaray, José.....	13	5101
Echeverría, Estebán.....	22	8925
Echo (Poem), <i>C. G. Rosselli</i>	31	12402
Eclogues, <i>Barclay</i>	4	1498, 1500
— <i>Virgil</i>	38	15418, 15425

Economics and Sociology.

Agriculture, <i>Cato</i>	8	3350
Banking, Deposit, Origin of, <i>Bagehot</i>	3	1233
Competition, <i>Mill</i>	25	10017
Destiny of Society, The, <i>Mill</i>	25	10020
Economic Sophisms, <i>Bastiat</i>	4	1616
Industrial War, <i>Bastiat</i>	4	1616
Protection—Home Industries, <i>Adam Smith</i>	34	13530
— Stultia and Puera, <i>Bastiat</i>	4	1614
— Petition of the Manufacturers of Candles, etc., <i>Bastiat</i>	4	1610
Punishments, The Power of, <i>Montes- quieu</i>	26	10255
Slavery among the Romans, Origin of, <i>Montesquieu</i>	26	10258
Systematic Charity, <i>Lecky</i>	22	8941
Trade, On the Spirit of, <i>Montesquieu</i>	26	10260
Wages of Labor, The, <i>Adam Smith</i>	34	13527
Wealth and Population, The Station- ary State of, <i>Mill</i>	25	10014
Economist, The, <i>Xenophon</i>	39	16246, 16248
Eddas, The, <i>W. H. Carpenter</i>	13	5113
Eddersheim, Alfred.....	13	5145
Edgeworth, Maria.....	13	5151
Edgren, Anne Charlotte Leffler.....	13	5162

Education.

Aesthetic Education of Man, The, <i>Schiller</i>	33	12911
Aphorisms, <i>Joubert</i>	21	8390
— <i>Froebel</i>	15	6083
Authority over Children, <i>Amiel</i>	1	484
Childhood in Ancient Life, <i>Mahaffy</i>	24	9571
— The Claims of, <i>Comenius</i>	10	3918
Children, For the, <i>Froebel</i>	15	6081

Education.—Continued

	VOL.	PAGE
Community of Studies, <i>Aristotle</i>	2	800
Education of a Persian Boy, The, <i>Xenophon</i>	39	16258
— the Human Race, The, <i>Les- sing</i>	23	9018
— Women, The, <i>Sydney Smith</i>	34	13558
— Young Women in the United States, <i>Tocqueville</i>	37	14969
"Émile," From, <i>Rousseau</i>	31	12444
Errors in Teaching, <i>Milton</i>	25	10074
Evolution, <i>Froebel</i>	15	6029
Flogging at Schools, <i>Steele</i>	35	13894
Gentleness in Education, <i>Ascham</i>	2	918
Good Schoolmaster, The, <i>Fuller</i>	15	6133
Instruction, <i>Comenius</i>	10	3194
Latin Verses, <i>Sydney Smith</i>	34	13566
Laws of the Mind, The, <i>Froebel</i>	15	6031
Military and General Education, <i>Adam Smith</i>	34	13535
Mothers and Nurses, <i>Plutarch</i>	29	11649
Motives, <i>Froebel</i>	15	6032
Need of Good Schoolmasters, The, <i>Plutarch</i>	29	11648
Polite Education in France under the Ancient Régime, <i>Taine</i>	36	14441
Right of the Child, The, <i>Froebel</i>	15	6027
Study and Exercise, <i>Ascham</i>	2	920
Teaching of Virtue, The, <i>Plutarch</i>	29	11646
Training of Children, The, <i>Tacitus</i>	36	14374
Universities, Defects of the, <i>Bacon</i>	3	1183
Education of Man, The, <i>Froebel</i>	15	6032
Edward (Poem).....	3	1336
— the Second, <i>Marlowe</i>	24	9725
Edwards, Jonathan, <i>Egbert C. Smyth</i>	13	5175
— Louise Betts.....	41	16819, 16905
Edwin Booth (Poem), <i>Winter</i>	39	16071
Eekhoud, Georges.....	13	5189
Egan, Maurice Francis.....	41	16776, 16778
Eggleston, Edward.....	13	5215

Egypt.

Egyptian Literature.....	13	5225
Journey in Disguise, A, <i>R. F. Burton</i>	7	2889
King in Egypt, A (Poem), <i>Hutcheson</i>	41	16791
Napoleon in Egypt, <i>Thiers</i>	37	14841
Old Man at the Water-Wheel, The, <i>Prime</i>	30	11822
Egyptian Literature, <i>Francis L. Griffith</i> and <i>Kate Bradbury Griffith</i>	13	5225
— Princess, An, <i>Ebers</i>	13	5092
Eichendorff, Joseph von.....	13	5315
Eighteenth Century, The, <i>Schöerer</i>	32	12867
Eily Considine (Poem), <i>Chambers</i>	40	16652
Ekkehard, <i>Scheffel</i>	32	12839, 12840
El Comendador Mendoza, <i>Valera</i>	37	15223, 15223
— Cuarto Poder, <i>Valdés</i>	37	15202, 15210, 15212
— Diablo Mundo, <i>Espronceda</i>	14	5550
— Idyl de un Enfermo, <i>Valdés</i>	37	15200
— Maestrainte, <i>Valdés</i>	37	15200
— Manalo (Poem), <i>E. B. Stoddard</i>	35	14025
Eldon, Lord, <i>Bagehot</i>	3	1211
Election and Predestination, <i>Calvin</i>	8	3123
Electra, <i>Crébillon</i>	10	4174, 4175
— <i>Sophocles</i>	34	13654
Elegy (Poem), <i>Nibi</i>	20	8160
— "An (Poem), <i>Marot</i>	24	9733

	VOL.	PAGE
Elegy at the Grave of My Father (Poem), <i>Holty</i>	19	7513
— Written in a Country Churchyard (Poem), <i>Gray</i>	16	6626
Elfin-King, The (Poem), <i>Goethe</i>	16	6144
Eliot, George, <i>Charles Waldstein</i>	13	5359
Elixir, The (Poem), <i>Herbert</i>	18	7256
Elizabeth, Queen of Roumania. See <i>Sylva, Carmen</i> .		
Elliot, Ebenezer.....	40	16470
— Sir Gilbert.....	40	16591
Elms of New Haven, The (Poem), <i>Willis</i>	39	16012
Elmwood (Poem), <i>Aldrich</i>	1	320
Eloa (Poem), <i>De Vigny</i>	38	15343
Elsie Venner, <i>Holmes</i>	19	7479-7483
Embargo of 1807, The, <i>McMaster</i>	24	9513
Emerson, Ralph Waldo, <i>Richard Garnett</i>	13	5421
Emigrants in Bermudas, The (Poem), <i>Marvell</i>	24	9773
— The (Poem), <i>Freiligrath</i>	15	6004
Émile, <i>Rousseau</i>	31	12444, 12448
Emilia Galotti, <i>Lessing</i>	23	9007
Eminent Authors of the Nineteenth Cen- tury, <i>Brandes</i>	5	2303
Emma, <i>Austen</i>	3	1064
Empedocles, <i>George Herbert Palmer</i>	14	5467
En Fallit, <i>Björnson</i>	5	1965
— Hanske, <i>Björnson</i>	5	1965
Enchanted Castle, The, <i>Esquiro</i> s.....	14	5565
Enchiridion, The, <i>Epictetus</i>	14	5505
— <i>Erasmus</i>	14	5513
Encomium Moria, <i>Erasmus</i>	14	5514, 5525
"Encyclopædia," The, The Church and, <i>Morley</i>	26	10336
End of the Play, The (Poem), <i>Thackeray</i>	36	14730
Endurance, <i>Taylor</i>	36	14557
Endymion (Poem), <i>Keats</i>	21	8502
— <i>Beaconsfield</i>	4	1637
Enemy, The (Poem), <i>Baudelaire</i>	4	1626
Enfantillage (Poem), <i>Sully-Prudhomme</i>	36	14214

England.

Adams, Sarah Flower.....	1	145
Addison, Joseph.....	1	148
Aguilar, Grace.....	1	224
Ainsworth, William Harrison.....	1	235
Akenside, Mark.....	1	252
Alcuin.....	1	295
Alfred the Great.....	1	389
Alfric.....	2	557
Allen, Charles Grant.....	1	399
Aneurin.....	2	539
Anglo-Saxon Literature.....	2	543
Arbutnot, John.....	2	722
Arnold, Edwin.....	2	819
— Matthew.....	2	844
Arthurian Legends, The.....	2	886
Ascham, Roger.....	2	916
Austen, Jane.....	3	1045
Bacon, Francis.....	3	1155
Bagehot, Walter.....	3	1203
Bailey, Philip James.....	3	1243
Baker, Sir Samuel White.....	3	1277
Balfour, Arthur James.....	3	1287
Barbauld, Anna Lætitia.....	4	1481
Barham, Richard Harris.....	4	1503
Barclay, Alexander.....	4	1496
Baring-Gould, Sabine.....	4	1529
Barnes, William.....	4	1563
Barrie, James Matthew.....	4	1571

England.—Continued

	VOL.	PAGE
Battle of Hastings, The, <i>J. R. Green</i>	17	6665
Beaconsfield, Benjamin Disraeli, Earl of.....	4	1633
Beaumont, Francis.....	4	1674
Beckford, William.....	4	1699
Bentham, Jeremy.....	4	1873
Berkeley, George.....	4	1801
Berners, Juliana.....	4	1834
Besant, Sir Walter.....	4	1837
Birrell, Augustine.....	4	1898
Black, William.....	5	1983
Blackmore, Richard Doddridge.....	5	2011
Blake, William.....	5	2041
Borrow, George.....	5	2175
Boswell, James.....	5	2227
Bowring, Sir John.....	5	2263
Braddon, Mary Elizabeth.....	5	2279
Bright, John.....	6	2354
Brontë, Anne.....	6	2383
— Charlotte.....	6	2381
— Emily.....	6	2383
Brown, John.....	6	2437
Browne, Sir Thomas.....	6	2473
— William.....	6	2511
Browning, Elizabeth Barrett.....	6	2523
— Robert.....	6	2557
Bryce, James.....	6	2643
Buckland, Francis Trevelyan.....	6	2661
Buckle, Henry Thomas.....	6	2673
Bulwer-Lytton, Edward.....	6	2697
Bunyan, John.....	7	2717
Burke, Edmund.....	7	2779
Burney, Frances.....	7	2817
Burton, Sir Richard F.....	7	2883
— Robert.....	7	2904
Butler, Samuel.....	7	2927
Byron, Lord.....	7	2935
Cædmon.....	2	547, 552
Caine, Thomas Henry Hall.....	7	3067
Calverley, Charles Stuart.....	7	3107
Campion, Thomas.....	8	3184
Canning, George.....	8	3189
Carew, Thomas.....	8	3221
Carroll, Lewis.....	8	3307
Carlyle, Thomas.....	8	3231
Cavaliers, The, <i>Ragehol</i>	3	1218
Celtic Literature: Cornish.....	8	3444
Chapman, George.....	9	3523
Characteristics of the English Mind, <i>Taine</i>	36	14409
Charles and the Parliament, <i>J. R.</i> <i>Green</i>	17	6680
Chatterton, Thomas.....	9	3539
Chaucer, Geoffrey.....	9	3551
Chesterfield, Lord.....	9	3625
Clarendon, Earl of.....	9	3737
Climate, The, <i>Walpole</i>	38	15577
Clough, Arthur Hugh.....	9	3821
Coffee-House, The, <i>Macaulay</i>	24	9386
Coffee-Houses, <i>Steele</i>	35	13885
Coleridge, Samuel Taylor.....	9	3843
Collins, William.....	9	3871
— Wilkie.....	9	3879
Colman, George, the Elder.....	10	3901
Conciliation with America, <i>Burke</i>	7	2788
Congreve, William.....	10	3945
Continuity of English History, The.....	15	5987
Corn Laws, The, <i>Bright</i>	6	2356
Cornish Wreckers, The, <i>Baring-Gould</i>	4	1587
Cowley, Abraham.....	10	4089
Cowper, William.....	10	4107
Crabbe, George.....	10	4117
Craik, Dinah Maria Mulock.....	10	4123
Crockett, S. R.....	10	4181
Cynewulf.....	2	552

England.—Continued

VOL. PAGE

Darwin, Charles Robert	11	4385
Defoe, Daniel	11	4479
De Quincey, Thomas	11	4555
De Vere, Sir Aubrey	11	4609
Dekker, Thomas	11	4521
Dibdin, Charles	11	4620
Dickens, Charles	11	4625
D'Israeli, Isaac	12	4725
Dobell, Sydney	12	4733
Dobson, Austin	12	4741
Domestic Comfort in the Middle Ages, <i>Hallam</i>	17	6855
Donne, John	12	4771
Dowden, Edward	12	4806
Doyle, A. Conan	12	4815
Drayton, Michael	12	4877
Drum-Beat of England, The, <i>Webster</i>	38	15747
Dryden, John	12	4919
Du Maurier, George	12	5041
Eldersheim, Alfred	13	5145
Eliot, George	13	5359
English Constitution, The, <i>Canning</i>	8	3195
Evelyn, John	14	5591
Farrar, Frederick William	14	5627
Fielding, Henry	14	5693
Fight at Maldon, The (Poem)	2	570
Fitzgerald, Edward	14	5797
Fletcher, John	4	1674
Foot, Samuel	15	5878
Ford, John	15	5889
Freeman, Edward Augustus	15	5977
Froude, James Anthony	15	6059
Fuller, Thomas	15	6129
Galton, Francis	15	6174
Gaskell, Elizabeth Stevens	15	6205
Gay, John	15	6237
Gibbon, Edward	16	6271
Gilbert, William Schwenck	16	6333
Gladstone, William Ewart	16	6359
Goldsmith, Oliver	16	6501
Gosse, Edmund	16	6565
Gower, John	16	6579
Gray, Thomas	16	6623
Green, John Richard	17	6663
— Thomas Hill	17	6683
Greene, Robert	17	6691
Griffin, Gerald	17	6699
Grote, George	17	6745
Growth under Elizabeth, <i>J. R. Green</i>	17	6671
Hakluyt, Richard	17	6807
Hallam, Henry	17	6853
Hamerton, Philip Gilbert	17	6875
Hardy, Thomas	17	6933
Harrison, Frederic	17	6975
Hastings, The Battle of, <i>Thierry</i>	37	14810
Hazlitt, William	18	7115
Heber, Reginald	18	7153
Henley, William Ernest	18	7235
Herbert, George	18	7252
Herrick, Robert	18	7307
Heywood, Thomas	18	7345
Highwayman, The, <i>Macaulay</i>	24	9395
Holbes, Thomas	18	7381
Holinshead, Raphael	19	7445
Holinshead's Chronicles	19	7446-7450
Hood, Thomas	19	7589
Hook, Theodore	19	7613
Horne, Richard Henry Hengist	19	7641
Hughes, Thomas	19	7695
Hume, David	19	7777
Hunt, Leigh	19	7791
Huxley, Thomas Henry	19	7805
Inglow, Jean	20	7968
Jefferies, Richard	20	8215

England.—Continued

VOL. PAGE

Jerrold, Douglas	21	8257
John Bull's Charity Subscriptions, <i>Sydney Smith</i>	34	13564
Johnson, Samuel	21	8283
Jonson, Ben.	21	8341
Keats, John	21	8497
Keble, John	21	8513
Kinglake, Alexander William	21	8599
Kingsley, Charles	22	8611
Kipling, Rudyard	22	8633
Lamb, Charles	22	8817
Landon, Walter Savage	22	8861
Lang, Andrew	22	8880
Lecky, W. E. H.	22	8929
Le Gallienne, Richard	22	8957
Lewes, George Henry	23	9037
Literature of England, The, <i>Brune-tière</i>	6	2609
Locke, John	23	9105
Locker-Lampson, Frederick	23	9111
Lodge, Thomas	23	9139
London, <i>Thomas Fuller</i>	15	6135
— The Great Fire in, <i>Evelyn</i>	14	5597
— Old Time, <i>Besant</i>	4	1840
Lubbock, Sir John	23	9279
Lytton, Earl of	23	9348
Macaulay, Thomas Babington	24	9381
Macdonald, George	24	9455
Maine, Sir Henry	24	9605
Mallock, William Hurrell	24	9623
Mandeville, Sir John	24	9655
Manners and Customs, <i>Abigail Adams</i>	1	100-109
Marlowe, Christopher	24	9714
Marryat, Frederick	24	9737
Martineau, James	24	9759
Marsell, Andrew	24	9770
Masques	25	9777
Massinger, Philip	25	9797
Maurice, Frederick Denison	25	9828
McCarthy, Justin	24	9440
Meredith, George	25	9915
Mill, John Stuart	25	10007
Milton, John	25	10037
Mitford, Mary Russell	25	10143
Montagu, Lady Mary Wortley	26	10217
Moore, Thomas	26	10271
More, Sir Thomas	26	10295
Morier, James Justinian	26	10304
Morley, John	26	10323
Morris, William	26	10337
Müller, Frederick Max	26	10425
Murder of the Young Princes, The, <i>Holinshead</i>	19	7447
Myers, Frederic William Henry	26	10511
Navy, England's, The Growth of, <i>Froude</i>	15	6064
Newman, John Henry	27	10597
Newton, Sir Isaac	27	10619
Norman Council, The, and the Assembly of Lillebonne, <i>Freeman</i>	15	5995
Norris, William Edward	27	10685
Ouida	27	10855
Oxford, <i>Matthew Arnold</i>	2	864
Palgrave, William Gifford	28	11001
Pater, Walter	28	11157
Patmore, Coventry	28	11179
Peacock, Thomas Love	28	11223
Peele, George	28	11258
Pepys, Samuel	28	11283
Pepys's Diary, Extracts from	28	11288-11304
Pope, Alexander	30	11711
Præd, Winthrop Mackworth	30	11757
Prior, Matthew	30	11837
Procter, Adelaide Anne	30	11849

England.—Continued		VOL.	PAGE			VOL.	PAGE
Procter, Bryan Waller	30	11849	England (Poem), <i>Dobell</i>	12	4739		
Quiller-Couch, A. T.	30	11947	— to America (Poem), <i>Watson</i>	38	15708		
Reade, Charles	31	12103	English Constitution, <i>The, Bagehot</i>	3	1206-1208		
Richardson, Samuel	31	12225	— — — <i>Canning</i>	8	3195		
Rising of the Baronage, <i>The, against</i>			— Seamen in the Sixteenth Century,				
King John, <i>J. R. Green</i>	17	6666	<i>Froude</i>	15	6064		
Ritchie, Anne Thackeray	31	12273	— Traits, <i>Emerson</i>	13	5430		
Robertson, Frederick William	31	12305	— Thomas Dunn	40	16413		
Robinson, Agnes Mary Frances	31	12315	Ennius, <i>William Cranston Lawton</i>	14	5475		
Rogers, Samuel	31	12345	Ensign Epps, <i>The Color-Bearer (Poem),</i>				
Rossetti, Christina Georgina	31	12397	<i>O'Reilly</i>	27	10860		
— Dante Gabriel	31	12411	— Stål (Poem), <i>Runenberg</i>	32	12500		
Ruskin, John	32	12509	Entertainment (Poem), <i>Uhland</i>	37	15191		
Russell, W. Clark	32	12563	Bothen, <i>Kinglake</i>	21	8600		
Salisbury Plain, <i>The Lark on, Holmes</i>	19	7494	Bötvös, Josef	14	5484		
Selden, John	33	13099	Ephemeræ, <i>The; An Emblem of Human</i>				
Shakespeare, William	33	13167	Life, <i>Franklin</i>	15	5953		
Shelley, Percy Bysshe	34	13265	Ephemeron (Poem), <i>Thomson</i>	41	16812		
Shenstone, William	34	13307	Epictetus, <i>Thomas Wentworth Higginson</i>	14	5497		
Sheridan, Richard Brinsley	34	13317	Epigram (Poem), <i>Lamti</i>	41	16980		
Shorthouse, John Henry	34	13363	— (Poem), <i>Marot</i>	24	9732		
Sidney, Sir Philip	34	13385	Epigrams, <i>Arabian</i>	41	16972		
Smith, Sydney	34	13556	— <i>Indian</i>	41	16989-16995		
Smollett, Tobias George	34	13575	— <i>Martial</i>	24	9753-9758		
Social Life in the Fifteenth Century,			— <i>Persian</i>	41	16965		
<i>Stubbs</i>	35	14143	Epincian Ode for Scopas, <i>The (Poem),</i>				
Southey, Robert	35	13677	<i>Simonides</i>	34	13468		
Spencer, Herbert	35	13707	Episode under the Terror, <i>An, Balzac</i>	3	1384		
Spenser, Edmund	35	13751	— of the Marques de Valdeflores, <i>The,</i>				
Stage-Coach, <i>The, Irving</i>	20	8041	<i>Janvier</i>	20	8118		
Steele, Sir Richard	35	13875	Epistle to Curio, <i>The (Poem), Akenside</i>	1	256		
Sterne, Laurence	35	13899	— — — Dr. Arbuthnot (Poem), <i>Pope</i>	30	11743		
Strafford, <i>The Fall of, Ranke</i>	30	12077	— — — Mendoza (Poem), <i>Boscan</i>	5	2206		
Stubbs, William	35	14139	Epitaph (Poem), <i>Hérédia</i>	18	7283		
Suckling, Sir John	35	14155	— (Poem), <i>Villon</i>	38	15409		
Swift, Jonathan	36	14259	— for a Husbandman, <i>An (Poem), Rob-</i>				
Swinburne, Algernon Charles	36	14289	<i>erts</i>	31	12301		
Symonds, John Addington	36	14337	— — — Those who fell at Thermopylæ				
Taylor, Sir Henry	36	14539	(Poem), <i>Simonides</i>	34	13469		
— Jeremy	36	14551	— on a Child (Poem), <i>Parsons</i>	28	11120		
Tennyson, Alfred	36	14581	— — — a Living Author (Poem), <i>Cowley</i>	10	4106		
Thackeray, William Makepeace	36	14663	— — — Salathiel Pavy, <i>An (Poem), Jon-</i>				
Thomson, James	37	14851	<i>son</i>	21	8359		
— — — (The Second)	37	14865	Epitaphs (Poem), <i>Simonides</i>	34	13470		
Transition from the Age of Chivalry,			Equations (Poem), <i>Spofford</i>	35	13820		
<i>Stubbs</i>	35	14147	"Erano I Capei d' Oro All' Aura Sparsi"				
Travel, Difficulties of, in 1685, <i>Macau-</i>			(Poem), <i>Petrarch</i>	29	11376		
<i>lay</i>	24	9388	Erasmus, <i>Andrew D. White</i>	14	5509		
Trial of Warren Hastings, <i>The, Mac-</i>			— Montanus, <i>Holberg</i>	18	7428		
<i>aulay</i>	24	9419	Ercilla y Zúñiga, <i>Alonso de</i>	22	8910		
Trollope, Anthony	37	15031	Erckmann, <i>Émile, Frédéric Lolite</i>	14	5538		
Turner, Charles Tennyson	36	14638	Ergo Bibamus (Poem), <i>Goethe</i>	16	6448		
Tyndall, John	37	15141	Eschenbach, <i>Wolfram von</i>	19	7520		
Typical English Men and Women,			Espronceda, <i>José de, Mary J. Servano</i>	14	5549		
<i>Taine</i>	36	14412	Esquiros, <i>Henri Alphonse</i>	14	5556		
Victoria, <i>The Accession of, McCarthy</i>	24	9441	Essay Concerning Human Understand-				
Wallace, Alfred Russel	38	15517	ing, <i>Locke</i>	23	9107, 9109		
Waller, Edmund	38	15555	— on Criticism (Poem), <i>Pope</i>	30	11725		
Walpole, Horace	38	15565	— — — Man (Poem), <i>Pope</i>	30	11735		
Walton, Izaak	38	15601	— Writing, <i>La Gallienne</i>	22	8962		
War of 1812, <i>The, Adams</i>	1	111, 117	Essays in Criticism, <i>Matthew Arnold</i>	2	855, 864		
Ward, Mrs. Humphry	38	15641	Essays.				
Watson, William	38	15705	Addison: Fans	1	168		
Watts, Isaac	38	15717	Aguilar: Friendship	1	226		
Webster, John	38	15758	Arnold, Matthew: Intelligence and				
Wesley, John and Charles	38	15790	Genius, 2: 855; Sweetness and				
Wither, George	39	16123	Light, 859; Oxford		864		
Wollstonecraft, Mary	39	16129					
Woods, Margaret L.	39	16153					
Wordsworth, William	39	16193					
Wyatt, Sir Thomas	39	16230					
Wyclif, John	39	16235					
Year of Fashion, <i>A, Walpole</i>	38	15569					
Young, Arthur	39	16261					
— Edward	39	16277					

Essays.—Continued

	VOL.	PAGE
Ascham: Gentleness in Education, 2: 918; Study and Exercise.....	2	920
Atterbom: The Genius of the North.....	2	934
Bacon: Of Truth, 3: 1170; Of Revenge, 1172; Of Simulation and Dissimulation, 1173; Of Travel, 1175; Of Friendship, 1177; In Praise of Knowledge.....	1190	
Bagehot: The Virtues of Stupidity, 3: 1209; Taste, 1212; The Search for Happiness, 1214; On Early Reading, 1215; Morality and Fear, 1219; The Tyranny of Convention, 1221; How to be an Influential Politician.....	1222	
Barbauld: Against Inconsistency in Our Expectations.....	4	1484
Berkeley: Tar-Water.....	4	1805
Birrell: Dr. Johnson, 4: 1900; The Office of Literature, 1908; Truth-Hunting, 1912; Benvenuto Cellini, 1915; On the Alleged Obscurity of Mr. Browning's Poetry.....	1920	
Brandes: Björnson, 5: 2303; The Historical Movement in Modern Literature.....	2306	
Brooks: Personal Character, 6: 2421; The Courage of Opinions, 2422; Literature and Life.....	2423	
Bushnell: Work and Play.....	7	2915
De Maistre: "The Traveling Coat," 24: 9618; "The Library".....	9621	
Desjardins: The Present Duty.....	11	4600
Emerson: Friendship, 13: 5435; Nature, 5438; Compensation, 5441; Love, 5443; Circles, 5445; Self-Reliance, 5448; History.....	5451	
Everett: The March of Improvement.....	14	5609
Huxley: Materialism and Idealism.....	19	7822
Lamb: Imperfect Sympathies.....	22	8824
Locke: The Human Understanding.....	23	9107, 9109
Montaigne: Of Friendship, 26: 10241; Of Books, 10242; Of Repentance.....	10247	
Wasson: The Genius of Woman, 38: 15684; Social Texture.....	15690	
Esther Vanhomrigh, <i>Woods</i>	39	16153, 16155
Estrella de Sevilla, <i>Lope de Vega</i>	38	15291
Eternal Beam of Light Divine (Poem), <i>Wesley</i>	38	15810
— Goodness, The (Poem), <i>Whittier</i>	39	15927
Étude Réaliste (Poem), <i>Swinburne</i>	36	14327
Eugénie Grandet, <i>Balzac</i>	3	1357

	VOL.	PAGE
Eumenides, <i>Æschylus</i>	1	190, 199
Eunuchus, <i>Terence</i>	36	14647
Euphranor, <i>Fitzgerald</i>	14	5800
Eupolis.....	29	11401
Euripides, <i>William Cranston Lawton</i>	14	5569
European Morals, History of, <i>Lecky</i>	22	8935
Evangeline (Poem), <i>Longfellow</i>	23	9192-9196
Evans, Mary Ann. See <i>Eliot, George</i> .		
— Sebastian.....	41	16925
Eve of St. Agnes, The (Poem), <i>Keats</i>	21	8500
Evelina, <i>Burney</i>	7	2820
Evelyn, John.....	14	5591
— Hope (Poem), <i>Robert Browning</i>	6	2586
Evening (Poem), <i>Meredith</i>	25	9940
— (Poem), <i>Tutchev</i>	32	12602
— Hymn, <i>Keble</i>	21	8517
— — <i>Robbins</i>	41	16857
— Song (Poem), <i>Cheney</i>	40	16503
— (Poem), <i>Lanier</i>	22	8899
— To (Poem), <i>Collins</i>	9	3876
Everett, Edward.....	14	5605
Every Man in His Humour, <i>Jonson</i>	21	8357
— Year (Poem), <i>Pike</i>	41	16807
Everybody's Business is Nobody's Business, <i>Defoe</i>	11	4510
Evgenie Onyegin (Poem), <i>Pushkin</i>	30	11909, 11918
Evil, The Nature of, <i>Hegel</i>	18	7180
Evolution, <i>Froebel</i>	15	6029
— <i>Tyndall</i>	37	15152
— and Ethics, <i>Huxley</i>	19	7824
— Independent Creation, <i>Darwin</i>	11	4431
— See also <i>Science</i> .		
Evolutionist at Large, The, <i>Allen</i>	1	403
Ewald, Johannes, <i>William M. Payne</i>	14	5614
Examination Paper, An, <i>Calverley</i>	7	3108
Excelente Balade of Charitie, An (Poem), <i>Chatterton</i>	9	3547
Excursions, <i>Thoreau</i>	37	14897
Execution of Montrose, The (Poem), <i>W. E. Aytoun</i>	3	1118
Exile of Erin, The (Poem), <i>Campbell</i>	8	3176
Expedition of Humphrey Clinker, The, <i>Smollett</i>	34	13594
Experience (Poem), <i>Piron</i>	29	11512
— and a Moral, An (Poem), <i>Cozzens</i>	40	16402
Ex-Voto, <i>Eekhoud</i>	13	5190
Eyebright (Poem), <i>Symonds</i>	36	14368
Eyes, Sharp, <i>Burroughs</i>	7	2870

F

FABRI, CORA.....	40	16334, 16619, 16642
Faber, Frederick W.....	41	16860, 16897

Fables.

Æsop.....	1	203-209
Babrius.....	3	1150-1154
Indian: The Ass and the Jackal, 20: 7959 (Pálpay); The Talkative Tortoise, 29: 11440; The Golden Goose, 11444; The Gratitude of Animals, 11446; The Dullard and the Plow-Shaft, 11447; The Widow's Mite, 11449; What's in a Name? 11451;		

Fables.—Continued

Courtesy to Animals, 11453; Monkeys in the Garden, 11456; The Antelope, the Woodpecker, and the Tortoise, 11457; Prince Five-Weapons, 11460; The Evils of Rashness, 11463; The King and the Hawk, 11471; The Ass in the Lion's Skin, 11474; The Hare-Mark in the Moon, 11475; Count not Your Chickens before They be Hatched, 11479; The Transformed Mouse, 11480; The Greedy Jackal, 11482; * How

Fables.—Continued

VOL. PAGE

Plausible," 11483; The Man in the Pit	11485
La Fontaine: Death and the Wood-Cutter—The Oak and the Reed, 22: 8787; The Grasshopper and the Ant, 8788; The Wolf and the Dog, 8789; The Two Doves, 8790; The Cat, the Weasel, and the Young Rabbit, 8793; The Cobbler and the Financier, 8794; The Lark and the Farmer, 8796; The Heron, 8798; The Animals Sick of the Plague..	8799
Fables, The Migration of, <i>Max Müller</i>	26 10429
Fadl, al.....	2 689
Faery Queene, The (Poem), <i>Spenser</i>	23: 9312; 35 13753, 13759-13771
"Fair as the Day" (Poem), <i>Platen</i>	29 11517
— God, The, <i>Wallace</i>	38 15532
— Helen (Poem), <i>Anon</i>	40 16602
— Ines (Poem), <i>Hood</i>	19 7598
— Maid of the Exchange, The, <i>Heywood</i>	18 7348
Fair-Haired Eckbert, The, <i>Tieck</i>	37 14945
Fairy Nurse, The (Poem), <i>Walsh</i>	40 16489
— Queen, The (Poem), <i>Anon</i>	40 16483
— — Sleeping, The (Poem), <i>Landon</i>	40 16484

Fairy Tales and Folk Stories.

Andersen: "The Steadfast Tin Soldier," 2: 504; "The Teapot," 507; "The Ugly Ducking," 509; "What The Moon Saw," 517; "The Lovers," 518; "The Snow Queen," 520; "The Nightingale".....	525
Aryan Folk-Lore: The Kinvad Bridge (From the "Zend-Avesta")—The Bridge of Dread (North of England) 26: 10531; The Legend of Bomere Pool (Shropshire), 10532; A Sleeping Army (Silesia)—The Black Lamb, 10536; Death-Bed Superstitions (Sussex)—The Witched Churn (Essex)—The Bad Wife and The Demon (Russian), 10537; Hangman's Rope (Russian)—May-Day Song (Berkshire)—Old English Charms and Folk Customs, 10539; The Changeling (English), 10540; The Magic Sword (Norway)	10541
Asbjørnsen: "Gudbrand of the Mountain-side," 2: 906; "The Widow's Son".....	909
Celtic: "The Miller of Hell," 8: 3408; "Signs of Home," 3408; "Oisín in Tirnanog".....	3410
Eddas, The.....	13 5123-5144
Grimm Brothers: "Little Briar Rose," 17: 6738; "The Three Spinners,"..	6741
Hoffmann: "Nutcracker and the King of Mice".....	18 7394
Laboulaye: "The Twelve Months," 22: 8749; "The Story of Coquero".....	8755
Macé: "The Necklace of Truth".....	24 9474
Macdonald: "At the Back of the North Wind".....	24 9464
Nodier: "The Golden Dream".....	27 10674
Perrault: "Little Red Riding Hood," 29: 11326; "The Sleeping Beauty," 11328; "Blue Beard," 11337; "Toads and Diamonds".....	11341
Faith (Poem), <i>Huriburt</i>	41 16865
— and a Heart (Poem), <i>Spalding</i>	41 16863
— — Hope (Hymn), <i>Grant</i>	41 16864

VOL. PAGE

Faith and the Future, <i>Mazzini</i>	25 9845
Faithful Friends (Poem), <i>Barnfield</i>	40 16492
— Shepherdess, The (Poem), <i>Fletcher</i>	4 1680
Faithfulness (Poem), <i>Petöfi</i>	29 11352
Faithless Sally Brown (Poem), <i>Hood</i>	19 7592
Fakrideed	41 16983
Falkland, Lord, The Character of, <i>Clarendon</i>	9 3738
Fall, The, <i>Hegel</i>	18 7182
— of the House of Usher, The, <i>Poe</i>	29 11670
False Step, A (Poem), <i>E. B. Browning</i>	6 2555
Familiarity—The Fox and the Lion, <i>Æsop</i>	1 203
Fancy (Poem), <i>Keats</i>	21 8507
Fane, Violet.....	40 16258
Fans, <i>Addison</i>	1 168
Fantasy, <i>Serao</i>	33 13138, 13149
Far from the World (Poem), <i>Lamartine</i>	22 8815
— — Madding Crowd, <i>Thomas Hardy</i>	17 6947
Farewell (Poem), <i>Landon</i>	22 8879
— (Poem), <i>Symonds</i>	36 14367
— A (Poem), <i>Kingsley</i>	22 8618
— Address, <i>Washington</i>	38 15667
— Earth's Bliss (Poem), <i>Nash</i>	41 16811
— The (Poem), <i>Whittier</i>	39 15933
— to Folly (Poem), <i>Greene</i>	17 6697
— — Italy (Poem), <i>Landon</i>	22 8877
— — the Vanities of the World (Poem), <i>Anon</i>	41 16809
Farid-uddin Attar.....	14 5806
"Faris," From (Poem), <i>Mickiewicz</i>	25 10006
Farrar, Frederick William.....	14 5627
Farthest North, <i>Nansen</i>	27 10556-10564
Fashion, <i>La Bruyère</i>	22 8762
Fashions. See <i>Manners and Customs</i> .	
Fasting, <i>Massillon</i>	25 9785
Fate (Poem), <i>Spaulding</i>	40 16371
Father, The, <i>Björnson</i>	5 1980
— Gilligan (Poem), <i>Yeats</i>	41 16924
— I Stretch My Hands to Thee (Hymn) <i>Wesley</i>	38 15808
— of the Forest, The (Poem), <i>Watson</i>	38 15712
Father's Return (Poem), <i>Mickiewicz</i>	25 10000
Fathers and Children, <i>Turgeneff</i>	37 15063
Fauntleroy, Virginia Peyton.....	40 16656
Faust, <i>Goethe</i>	16 6396-6421
— Goethe's, <i>Fischer</i>	14 5771
Fear After the Trouble (Poem), <i>Cats</i>	8 3356
— No More (Poem), <i>Shakespeare</i>	33 13217
Feast of the Learned, The, <i>Athenæus</i>	2 926-928, 931
February in Rome (Poem), <i>Gosse</i>	16 6566
Federalist, The, <i>Madison</i>	24 9534, 9539
— — <i>Hamilton</i>	17 6897
Feet of the Beloved, The (Poem), <i>Symonds</i>	36 14367
Felicitas, <i>Dahn</i>	10 4268
Fellowes, Caroline Wilder.....	40 16494, 16635
Female Phaeton, The (Poem), <i>Prior</i>	30 11848
Fénelon, François de Salinac de la Mothe, <i>Thomas J. Shahan</i>	14 5641
Ferdinand and Isabella, <i>Prescott</i>	30 11779
Ferguson, Sir Samuel.....	40 16594
Ferrier, Susan Edmonstone.....	14 5649
Festival of Adonis, The, <i>Theocritus</i>	37 14784
Festus (Poem), <i>Bailey</i>	3 1245-1252

	VOL.	PAGE
Feuillet, Octave	14	5663
Fichte, Johann Gottlieb, <i>Edward Frank-</i> <i>lin Buchner</i>	14	5673

Fiction.See also *Fables, Fairy Tales, Humor.*

About: "Le Roi des Montagnes," 1: 36, 40; "L'Homme à l'Oreille Cas- sée"	42, 45
Addison: "Sir Roger de Coverley at the Play," 1: 159; "A Visit to Sir Roger de Coverley," 161; "The Vision of Mirzah"	164
Aguilar: "Woman's Friendship," 1: 226; "The Days of Bruce," 227; "Home Influence"	230
Ainsworth: "Crichton"	1 238
Alarcón: "El Sombrero de Tres Picos," 1: 263; "El Niño de la Bola"	265
Alciphron: "Epistole"	1 277-280
Alcott: "Little Women"	1 287
Aldrich: "Père Antoine's Date-Palm," 1: 325; "Miss Mehetabel's Son" ..	330
Allen, James, Lane: "Summer in Ar- cady," 1: 410; "Flute and Violin and Other Tales"	419
Almquist: "The Book of the Rose" ..	1 442
Ambrósio: "A Peasant's Thoughts" ..	1 447
Annunzio: "Il Trionfo della Morte" ..	2 577
"Antar" (Arabian)	2 591, 674
Apuleius: "The Golden Ass"	2 600
"Arabian Nights, The"	2 626-664, 701
Arbuthnot: "The History of John Bull," 2: 726, 727; "Memoirs of Martinus Scriblerus"	729
Arnason, Jón: "Icelandic Legends" ..	2 803-812
Auerbach: "Ivo the Gentleman," 2: 964; "On the Heights"	967; 3 998
Austen, Jane: "Pride and Prejudice," 3: 1050, 1054, 1057; "Northanger Abbey," 1058; "Emma," 1064; "Mansfield Park"	1070, 1075
Aytoun, W. E.: "The Modern Eudym- on," 3: 1124; "Norman Sin- clair"	1127
Baggesen: "The Labyrinth" ..	3: 1237, 1239
Balzac: "La Duchesse de Langeais," 3: 1367; "An Episode under the Terror," 1384; "A Passion in the Desert," 1400; "Le Médecin de Campagne"	1413
Banim, John and Michael: "The Pub- lican's Dream"	4 1459
Barbauld: "A Dialogue of the Dead" ..	4 1490
Barlow, Jane: "Strangers at Liscon- nel"	4 1544
Barrie: "Auld Licht Idylls," 4: 1574; "A Window in Thrums," 1591; "The Little Minister," 1595, 1600; "Sentimental Tommy"	1603, 1606
Baudelaire: "Little Poems in Prose" ..	4 1630
Beaconsfield: "Vivian Grey," 4: 1638; "The Young Duke," 1642, 1650; "Lothair"	1653
Beckford: "The History of the Caliph Vathek"	4 1702, 1705
Besant: "The Rebel Queen"	4 1845
Boyle, Marie-Henri: "Le Chartreuse de Parme"	4 1869, 1878
Björnson: "Arne," 5: 1977; "The Fa- ther"	1980
Black: "MacLeod of Dare," 5: 1987; "A Princess of Thule"	1997

Fiction.—Continued

Piction.—Continued	VOL.	PAGE
Blackmore: "Lorna Doone," 5: 2015, 2022; "Alice Lorraine," 2028; "Mary Anerley"		2032
Blicher: "The Knitting-Room," 5: 2065; "The Hosier"		2070
Blind: "Tarantella"	5	2080
Boccaccio: "The Decameron"	5	2097, 2115
Borrow, George: "Lavengro"	5	2180
Boyesen: "Gunnar"	5	2275
Braddon: "The Christmas Hirelings," 5: 2281; "Monawks"		2292
Bremer: "The Neighbors," 6: 2330; "The Home"		2335, 2341
Brontë, Charlotte: "Jane Eyre," 6: 2389; "Villette," 2399; "Shirley" ..		2404
— Emily: "Wuthering Heights" ..	6	2406
Brown, C. B.: "Wieland"	6	2428
Bulwer-Lytton: "The Last Days of Pompeii," 6: 2704; "Kenelm Chil- ingly"		2723
Bunner: "The Love Letters of Smith" ..	7	2733
Bunyan: "The Pilgrim's Progress" ..	7	2754, 2761
Burnett: "That Lass o' Lowrie's" ..	7	2810
Burney: "Evelina," 5: 2820; "Cecilia" ..		2824
Caballero: "La Gaviota"	7	3004, 3010
Cable: "Posson Jones"	7	3019
Caine: "The Manxman"	7	3068
Cantù: "Margherita Pusterla"	8	3200
Carlen: "The Merchant House Among the Islands"	8	3226
Cervantes: "Don Quixote"	8	3457-3502
Chamisso: "The Wonderful History of Peter Schlemihl"	9	3506
Châteaubriand: "Atala"	9	3537
Cherbuliez: "Samuel Brohl & Com- pany"	9	3611-3624
Clarke: "His Natural Life"	9	3746
Clemens: "A Connecticut Yankee in King Arthur's Court," 9: 3806; "The Prince and the Pauper"		3813
Collins: "The Moonstone," 9: 3882; "The Woman in White"		3894
Conscience: "Rikke-Tikke-Tak," 10: 3961, 3963; "The Lost Glove," 3964; "The Iron Tomb," 3965; "Siska van Roosemael," 3967; "A Paint- er's Progress"		3968
Cooke: "Some Account of Thomas Tucker"	10	3974
Cooper: "The Water-Witch," 10: 3993- 4008; "The Prairie," 4009-4018, 4034; "The Last of the Mohicans"		4026
Coppée: "The Substitute"	10	4055
Craik: "John Halifax, Gentleman" ..	10	4124
Craven: "A Sister's Story," 10: 4140; "Fleurange"		4144
Crawford: "The Upper Birth," 10: 4153; "Marzio's Crucifix"		4159
Crockett: "The Stickit Minister," 10: 4183; "The Gray Man"		4190
Croly: "Salathiel the Immortal"	10	4198
Cupples: "The Green Hand"	10	4211-4220
Curtis: "Prue and I"	10	4228-4232
Dahn: "Felicitas," 10: 4268; "The Struggle for Rome"		4272
Dana, R. H., Sen.: "Paul Pelton" ..	11	4291
Daudet: "Tartarin of Tarascon," 11: 4443; "Jack," 4449, 4456; "Kings in Exile"		4461
Defoe: "Robinson Crusoe," 11: 4485; "History of the Plague in Lon- don," 4489; "Colonel Jack," 4501, "Everybody's Business is Nobody's Business"		4510

Fiction.—Continued

	VOL.	PAGE
Dekker: "Max Havelaar".....	11	4515, 4517
De Staël: "Delphine," 35: 13829; "Corinne".....	13830, 13843	
De Vigny: "Laurette, or The Red Seal".....	38	15344
Dickens: "Hard Times," 11: 4635; "Mugby Junction," 4641; "Barnaby Rudge," 4650; "A Tale of Two Cities".....		4665
Diderot: "Le Neveu de Rameau".....	12	4693
Dingelstedt: "Die Amazone".....	12	4705
Dodge: "Hans Brinker".....	12	4758
Dostoevsky: "Poor People," 12: 4787; "The Bible Reading".....		4799
Doyle: "The Red-Headed League," 12: 4816		
Drachmann: "Paul and Virginia of a Northern Zone".....	12	4842
Droz: "The Seamstress's Story," 12: 4886; "Monsieur, Madame, et Bêbé," 4891; "Making an Omelette".....		4893
Du Maurier: "Trilby," 12: 5044, 5049; "Peter Ibbetson," 5052; "The Martian".....		5060
Dumas, Alexandre, Sen.: "The Count of Monte Cristo," 12: 4967; "The Three Musketeers," 4975-4993; "The Viscount of Bragelonne," 4994; "The Lady of Monsoreau".....		4997
Ebers: "An Egyptian Princess".....	13	5092
Edgeworth: "Castle Rackrent".....	13	5153, 5156
Edgren: "Open Sesame," 13: 5164; "A Rescuing Angel".....		5167
Eckhond: "Ex-Voto," 13: 5190; "Kors Davie".....		5202
Egyptian: "The Shipwrecked Sailor," 13: 5233; "The Story of Sauehat," 5237; "The Doomed Prince," 5250; "The Story of the Two Brothers," 5253; "The Story of Setna".....		5262
Eichendorff: "Out of the Life of a Good-for-Nothing".....	13	5347
Eliot: "The Mill on the Floss," 13: 5375; "Silas Marner," 5382; "Adam Bede," 5391, 5402; "Romola".....		5409
Eötvös: "The Village Notary".....	14	5486
Erckmann-Chatrian: "Friend Fritz," 14: 5541; "Waterloo".....		5545
Esquiros: "Charlotte Corday," 14: 5558; "The Enchanted Castle".....		5565
Fénelon: "Telemachus".....	14	5646, 5647
Ferrier: "The Inheritance," 14: 5651; "Destiny".....		5655
Feuiller: "The Romance of a Poor Young Man".....	14	5665
Fielding: "Joseph Andrews," 14: 5704, 5708; "Tom Jones," 5713-5724; "Amelia".....		5725, 5726
Flaubert: "Un Cœur Simple," 14: 5825; "Salammbô".....		5831, 5838
Fouqué: "Undine".....	15	5897, 5904
France: "The Crime of Sylvester Bonnard".....	15	5910
Frederic: "The Damnation of Theron Ware".....	15	5972
Freytag: "The Lost Manuscript".....	15	6015
Froude: "Two Chiefs of Dunboy," 15: 6067; "On a Siding at a Railway Station".....		6086
Fuller, Henry B.: "With the Procession".....	15	6102
Gaboriau: "File No. 113".....	15	6138, 6146
Galdós: "The Court of Charles IV.," 15: 6163; "Doña Perfecta," 6166; "La de Bringas".....		6170
Garborg: "A Freethinker".....	15	6187

Fiction.—Continued

	VOL.	PAGE
Garland: "Rose of Dutcher's Coolly".....	15	6197
Gaskell: "Cranford".....	15	6206, 6214
Gautier: "The Romance of a Mummy".....	15	6225
Goethe: "Wilhelm Meister's Apprenticeship".....	16	6421-6441
Gogol: "Mirgorod".....	16	6466
Goldschmidt: "Assar and Mirjam".....	16	6495
Goldsmith: "The Vicar of Wakefield".....	16	6509
Goncharóf: "Oblómof".....	16	6536
Goncourts, The: "Sister Philomène" 16 6557; "Renée Maupérin".....		6561
Griffin: "The Collegians".....	17	6700, 6706
Guérin: "The Centaur".....	17	6767
Hale: "The Man Without a Country".....	17	6823
Halévy: "The Most Beautiful Woman in Paris".....	17	6833
Haliburton: "The Clockmaker".....	17	6849
Hardy, A. S.: "But Yet a Woman".....	17	6926
— Thomas: "Under the Greenwood Tree" 17: 6938; "Far From the Madding Crowd" 6947; "A Pair of Blue Eyes".....		6957
Harris: "Uncle Remus and His Friends".....	17	6963-6974
Harte: "An Heiress of Red Dog".....	17	7000
Hannf: "The Story of the Caliph Stork".....	17	7016
Hawthorne, Nathaniel: "The Scarlet Letter," 18: 7061-7081; "The House of the Seven Gables," 7081; "Mosses from an Old Manse," 7087; "The Marble Faun".....		7092
— Julian: "Archibald Malmaison".....	17	7042
Hearn: "Chita".....	18	7132
Heine: "Marie".....	18	7203
Heliodorus: "The Lovers," 18: 7223; "Theagenes and the Bull".....		7226
Heyse: "Children of the World".....	18	7335, 7343
Hoffmann: "The Golden Pot" 18: 7392; "Nutcracker and the King of Mice".....		7394
Holmes: "Elsie Venner".....	19	7479, 7483
Howells: "Their Wedding Journey," 19: 7658; "A Hazard of New Fortunes".....		7668
Hughes: "Tom Brown at Oxford," 19: 7696; "Tom Brown's School Days".....		7705
Hugo: "Les Misérables," 19: 7751; "The Toilers of the Sea".....		7758
Immermann: "Oberhof".....	20	7898
Ingemann: "Waldemar the Victorious".....	20	7984
Irving: "The Legend of Sleepy Hollow".....	20	8008
Isaaks: "Maria".....	20	8047
James: "The Madonna of the Future".....	20	8075
Janvier: "The Episode of the Marquis de Valdeflores".....	20	8118
Japanese: "The Maid of Unai," 20: 8162; "Discovery of the Isle of Immortal Youth," 8165; "The Chiushingura".....		8179
Jerrold: "The Tragedy of the Till".....	21	8259
Jewett: "Miss Tempy's Watchers," 21: 8271; "Deephaven".....		8281
Johnston: "The Early Majority of Mr. Thomas Watts".....	21	8318
Jókai: "There is no Devil".....	21	8333

Fiction.—Continued

VOL. PAGE

- Judd: "Margaret".....21 8400
 Keller: "The Smith of His Own For-
 tunes".....21 8520
 Kielland: "At the Fair".....21 8567
 Kingsley: "Westward Ho!" 22: 8618;
 "Water-Babies"..... 8628
 Kipling: "Without Benefit of Clergy" 22 8638
 La Fayette: "The Princess of Clèves" 22 8769
 Lamartine: "Graziella".....22 8806
 Lamennais: "A Spiritual Allegory".....22 8848
 Landor: "A Dream Allegory".....22 8875
 Lang: "A Bookman's Purgatory," 22:
 8882; Aucassin and Nicolette..... 2 945
 Le Sage: "Gil Blas," 22: 8968, 8996;
 "The Devil Upon Two Sticks"..... 9002
 Lever: "Charles O'Malley".....23 9026
 Lie: "A Norse Love Story".....23 9050
 Longus: "Daphnis and Chloe".....23 9197
 Loti: "An Iceland Fisherman".....23 9206
 Lover: "The Gridiron".....23 9222
 Lucian: "The Amateur of Lying".....23 9297
 Maartens: "The Sin of Joost Ave-
 lingh," 23: 9360; "An Old Maid's
 Love," 9362; "God's Fool," 9366-
 9370; "The Greater Glory"..... 9370
 Mabinogion, The.....23 9376-9380
 Macdonald: "Sir Gibbie," 24: 9456;
 "At the Back of the North Wind"..... 9464
 Macleod: "The Old Lieutenant and
 His Son".....24 9497
 Mallock: "The New Republic".....24 9626
 Manzoni: "The Betrothed".....24 9674-9695
 Marguerite d'Angoulême: The "Hep-
 tameron".....24 9708
 Marryat: "Peter Simple," 24: 9740;
 "Mr. Midshipman Easy"..... 9747
 Maupassant: "Une Vie," 25: 9809;
 "Pierre et Jean," 9815; "The Piece
 of String"..... 9821
 Meinhold: "The Amber-Witch".....25 9855
 Melville: "Typee".....25 9870-9885
 Mendès: "The Foolish Wish," 25: 9901;
 "The Sleeping Beauty," 9904;
 "The Mirror" 9908; "The Man of
 Letters"..... 9912
 Meredith: "The Ordeal of Richard
 Feverel," 25: 9921, 9930; "Lord
 Ormont and His Aminta"..... 9934
 Mérimée: "Arsène Guillot".....25 9946
 Meyer: "The Monk's Wedding".....25 9966
 Mitchell, S. Weir: "Hugh Wynne,
 Free Quaker".....25 10124
 Mitford: Our Village.....25 10145
 Morier: "The Adventures of Hajji
 Baba".....26 10305
 Morris: "The Story of the Glittering
 Plain".....26 10343
 Murfree: "In the Tennessee Mount-
 ains".....26 10455
 Murger: "The Bohemians".....26 10475, 10480
 Musset: "Mimi Pinson".....26 10493, 10499
 Newman: "Callista," 27: 10610, 10612;
 "Loss and Gain"..... 10614
 Norris: "Matrimony," 27: 10688; "No
 New Thing," 10694; "Mademoi-
 selle de Mersac"..... 10699
 O'Brien: "The Diamond Lens".....27 10734
 O'Grady: "The Coming of Cúeulain"..... 8 3417
 Oliphant: "Miss Marjoribanks," 27:
 10823; "The Ladies Lindores"..... 10832
 O'Mahony: "Father Prout".....27 10848
 Ouida: "Bébé," 27: 10888; "Tricot-
 rin," 10894; "Under Two Flags"..... 10905
 Page: "The Burial of the Guns".....28 10939
 Pulgrave: "Hermann Agha".....28 11004, 11009

Fiction.—Continued

VOL. PAGE

- Pardo-Bazán: "The Swan of Vila-
 morta".....28 11031
 Parker: "The Patrol of the Cypress
 Hills," 28: 11049; "When Val-
 mond Came to Pontiac"..... 11065
 Pater: "Marius, the Epicurean".....28 11161
 Paulding: "The Dutchman's Fire-
 side".....28 11196-11209
 Peacock: "Maid Marian".....28 11226
 Pereda: "La Leva," 29: 11309; "Los
 Hombres de Pro," 11313; "Don
 Gonzalo Gonzalez de la Gonza-
 lera," 11315; "Sotileza"..... 11316
 Petronius: "The Satiricon".....29 11388-11395
 Poe: "A Descent into the Maelstrom,"
 29: 11655; "The Fall of the House
 of Usher"..... 11670
 Prévost: "Manon Lescaut".....30 11808
 Quesnay de Beaupre: "The Wood-
 man".....30 11926-11946
 Quiller-Couch: "When the Sap Rose,"
 30: 11948; "The Paupers"..... 11952
 Rabelais: "Gargantua".....30 12006-12026
 Reade: "Christie Johnstone," 31
 12107; "Peg Woffington," 12120;
 "The Cloister and the Hearth," 12132, 12145
 Reuter: "My Apprenticeship on the
 Farm," 31: 12197; "In the Year
 '13"..... 12200
 Richardson: "Pamela," 31: 12228;
 "Sir Charles Grandison"..... 12238
 Ritchie: "Old Kensington".....31 12284, 12288
 Roberts: "Strayed".....31 12297
 Rod: "The Sense of Life".....31 12337, 12342
 Ruffini: "Dr. Antonio".....31 12473
 Russell: "Wreck of the Grosvenor".....32 12565
 Sa'di: Short Stories.....32 12637-12658
 Saintine: "Piccola".....32 12679
 Saint-Pierre: "Paul and Virginia,"
 32 12697, 12703
 Sand: "Lélia," 32: 12782; "Simon,"
 12793; "François le Champi"..... 12797
 Sandeau: "The House of Penarvan" 32 12808
 Scheffel: "Ekkehard".....32 12840
 Schreiner: "The Story of an African
 Farm," 33: 12959; "Dreams"..... 12967
 Scott: "The Antiquary," 33: 13003;
 "Old Mortality," 13011; "The
 Heart of Mid-Lothian," 13017;
 "Kenilworth," 13021; "Ivanhoe,"
 13036, 13045; "The Talisman"..... 13052
 Scribe: "Merlin's Pet Fairy," 33:
 13084; "The Price of Life"..... 13089
 Senancour: "Obermann".....33 13112-13118
 Serao: "A Midsummer Night's
 Dream," 33: 13131; "Fantasy," 13138, 13149
 Shorthouse: "John Inglesant" 34 13365-13381
 Sidney: "Arcadia".....34 13388
 Sienkiewicz: "With Fire and Sword,"
 34: 13405, 13410; "Pan Michael," 13427-13438
 Simms: "The Yemassee".....34 13447
 Slosson: "Butterneggs".....32 12490
 Smollett: "Roderick Random," 34:
 13579-13590; "Peregrine Pickle,"
 13590; "Humphrey Clinker"..... 13594
 Souvestre: "The Washerwomen of
 Night," 35: 13694; "The Four
 Gifts"..... 13698
 Spielhagen: "Quisisana".....35 13775
 Spofford: "The Godmothers".....35 13806
 Steele: "Mr. Bickerstaff Visits a
 Friend".....35 13881
 Sterne: "Tristram Shandy," 35: 13903,
 13904; "A Sentimental Journey
 through France and Italy"..... 13912-13926

Fiction.—Continued

VOL. PAGE

- Stevenson: "Kidnapped," 35: 13945;
 "A Lodging for the Night"..... 13958
 Stockton: "The Casting Away of Mrs.
 Lecks and Mrs. Aleshine"..... 35 13992
 Stoddard, E. B.: "Temple House"..... 35 14014
 Storm: "Immen-see"..... 35 14040
 Stowe: "Uncle Tom's Cabin," 35:
 14074-14095; "The Minister's Woo-
 ing"..... 14096-14106
 Stuart: "The Widder Johnsing"..... 35 14120
 Sudermann: "Dame Care"..... 35 14166-14180
 Sue: "The Wandering Jew"..... 35 14183-14201
 Swift: "Gulliver's Travels"..... 36 14267-14288
 Thackeray: "Henry Esmond," 36:
 14672-14691; "Vanity Fair," 14692,
 14698; "The Newcomes"..... 14701, 14708
 Thanet: "The Missionary Sheriff"..... 37 14735
 Theuriet: "The Bretonne," 37: 14796;
 "An Easter Story"..... 14800
 Tieck: "The Fair-Haired Eckbert"..... 37 14945
 Tolstoy: "Anna Karénina," 37: 14994-
 15015; "War and Peace"..... 15015
 Trollope: "Barchester Towers," 37
 15035; "The Last Chronicle of Bar-
 set"..... 15045
 Turgeneff: "Fathers and Children,"
 37: 15063; "A House of Gentle-
 folk," 15076; "The District Doctor,"
 15082; "Byezhin Prairie," 15091;
 "The Singers," 15106; "A Living
 Relic"..... 15119
 Valdés: "Señorito Octavio," 37: 15203;
 "Marta y Maria," 15204; "El Cuarto
 Poder"..... 15210, 15212
 Valera: "Pepita Ximenez," 37: 15224-
 15233; "Commander Mendoza"..... 15233
 Vazoff: "Under the Yoke"..... 38 15271
 Verga: "Home Tragedy"..... 38 15299
 Veuillot: "Tigruche," 38: 15333; "Hic
 Aliquis de Gente Hircosa," 15338;
 "A Duel"..... 15340
 Von Kleist: "Michael Kohlhaas"..... 22 8668
 Wallace: "Ben-Hur"..... 38 15533, 15544
 Ward, Elizabeth Stuart Phelps: "In
 the Gray Goth"..... 38 15625
 — Mrs. Humphry; "Marcella," 38:
 15645; "The History of David
 Grieve"..... 15658
 Watson: "A Triumph in Diplomacy".....
 38 15695
 Wharton: "Bobbo"..... 39 15821
 Wieland: "Dialogues of the Gods".....
 39: 15956; 41 16958
 Wilkins: "The Revolt of 'Mother'"..... 39 15985
 Wilson: "Noctes Ambrosianæ"..... 39 16034
 Winthrop: "John Brent"..... 39 16077
 Wister: "Specimen Jones"..... 39 16102
 Woods: "Esther Vanhomrigh"..... 39 16155
 Woolson: "Rodman the Keeper"..... 39 16166
 Zola: "La Débâcle," 39: 16292; "The
 Attack on the Mill"..... 16296
 Fiction, On, *Jefferson*..... 21 8245
 — The Preternatural in, *Burton*..... 7 2885
 Field, Eugene..... 14 5687
 — Nathaniel..... 40 16491
 Fielding, Henry, *Leslie Stephen*..... 14 5693
 Fields, Annie..... 40: 16540, 16629, 16633;
 41: 16779, 16783, 16833, 16843, 17016
 Fifth of May, The (Poem), *Manzoni*..... 24 9698
 Fifty Years (Poem), *Béranger*..... 4 1796
 File No. 113, *Gaboriau*..... 15 6138, 6146
 Filicaia, Vincenzo da..... 14 5732
 Finch, Francis Miles..... 40 16351
 Find, al..... 2 686

Finland.

VOL. PAGE

- Kalevala, The..... 21 8443
 Firdausi, A. V. *Williams Jackson*..... 14 5735
 Firenzuola, Agnolo..... 14 5755
 Firmilian, *W. E. Aytoun*..... 3 1110
 First Edinburgh Reviewers, The, *Bage-
 hot*..... 3 1210, 1211
 — Smile of Spring, The (Poem), *Gautier*..... 15 6235
 — Snow, The (Poem), *Thomson*..... 37 14857
 Fischer, Kuno, *Richard Jones*..... 14 5766
 Fisherman's Hymn, The (Poem), *Wil-
 son*..... 39 16031
 Fisher's Boy, The (Poem), *Thoreau*..... 37 14879
 — Hut, The (Poem), *Heine*..... 18 7196
 Fishers, The, *Ewald*..... 14 5618, 5622
 Fish-Hawk, The (Poem), *Wilson*..... 39 16030
 Fishing, Treatise on, *Berners*..... 4 1835
 Fiske, John..... 14 5777
 Fitzgerald, Edward, *Nathan Haskell
 Dole*..... 14 5797
 Flag, Wilson..... 40 16519
 Flammantis Mœnia Mundi (Poem), *Fields*..... 41 16833
 Flaubert, Gustave, *Paul Bourget*..... 14 5815
 Fleming, Marjorie, *John Brown*..... 6 2439
 — Paul..... 14 5844
 Fletcher, Giles..... 40 16607
 — John..... 4 1674
 Fleurance, *Craven*..... 10 4144
 Fleurs du Mal, *Bandelaire*..... 4 1620
 Flight of the Crows, The (Poem), *Johnson*..... 40 16536
 — — — Geese, The (Poem), *Roberts*..... 31 12303
 — — — Youth, The (Poem), *R. H. Stod-
 dard*..... 35 14033
 Flogging at Schools, *Steele*..... 35 13894
 Flood, Legend of the, *Indian*..... 20 7947
 Flora Mac-Ivor's Song (Poem), *Scott*..... 33 13081
 Florence, *Herman Grimm*..... 17 6725
 — and Its Republic, The Ruin of, *Sis-
 mondi*..... 34 13481
 Florian, Jean Pierre Claris de..... 14 5849
 Flower, Fruit, and Thorn Pieces, *Richter*..... 31 12252
 — of Beauty, The (Poem), *Darley*..... 40 16491
 — — the World (Poem), *Buchanan*..... 40 16390
 Flowers, The Coloration of, *Allen*..... 1 400
 Flute and Violin, *Allen*..... 1 419
 Flying Dutchman, The, *Wagner*..... 38 15501
 Fly-Leaves, *Calverley*..... 7 3112
 Fodder-Time (Poem), *Carmen Sylva*..... 36 14331
 Fohi's Retribution (Poem), *Benton*..... 41 16712
 Folk of the Air, The (Poem), *Yeats*..... 41 16922
 — Lore, Myths and, of the Aryan Peo-
 ples, *W. Sharp and E. Rhys*..... 26 10522
 — Song, *F. B. Gummere*..... 15 5853
 — A (Poem), *Q*..... 41 16944
 — Songs (Poem), *Apukhtin*..... 32 12607
 — Miscellaneous..... 41 16998, 17001-17003
 — Stories from the Gesta Romanorum..... 16 6265-6270
 Fontenelle, Character of, *La Bruyère*..... 22 8765
 Fool, The Court, *Weiss*..... 38 15777
 Fool's Prayer, The (Poem), *Sill*..... 34 13442
 — Waltz, The (Poem), *Hutcheson*..... 41 16727
 Foolish Wish, The, *Mendès*..... 25 9901
 Fools, Various, *Erasmus*..... 14 5525
 Foote, Samuel..... 15 5878
 Foozooli..... 41 16969, 16980
 For a November Birthday (Poem),
Whicher..... 40 16633

	VOL.	PAGE
For Annie (Poem), <i>Poe</i>	29	11687
— Divine Strength (Hymn), <i>Johnson</i>	41	16872
— Summer Time (Poem), <i>Wither</i>	39	16128
— the Crown, <i>Coppée</i>	10	4049
Ford, John.....	15	5889
Forecast, A (Poem), <i>Lampman</i>	40	16641
"Forever" (Poem), <i>Calverley</i>	7	3116
Foria, A Sunday at, <i>Mendelssohn</i>	25	9895
Forrester, Fanny.....	41	17014
Forsaken Garden, A (Poem), <i>Swinburne</i>	36	14307
Fortunatus, <i>Thierry</i>	37	14814
Fortune (Poem), <i>Béranger</i>	4	1792
— (Poem), <i>Dekker</i>	11	4525
Foster-Brother, The (Poem), <i>Breton</i>	38	15388
Founders, The, <i>Bushnell</i>	7	2921-2924
Fountain, The (Poem), <i>Wordsworth</i>	39	16208
— of Life, The (Poem), <i>Avicbron</i>	3	1101, 1102
— Tears, The (Poem), <i>O'Shaughnessy</i>	41	16803
Fouqué, Friedrich, Baron de la Motte.....	15	5895
Four Frenchwomen, <i>Dobson</i>	12	4756
— Gifts, The, <i>Souvestre</i>	35	13698
Fragment on Mummies, A, <i>Sir Thomas Browne</i>	6	2505

France.

Abélard.....	1	17
About, Edmond.....	1	34
Albert, Jean le Rond d'.....	1	354
Arago, Dominique François.....	2	704
Aspects Before the Revolution, <i>Young</i>	39	16264
Aucassin and Nicolette.....	2	943
Augier, Émile.....	3	998
Balzac, Honoré de.....	3	1348
Banville, Théodore de.....	4	1474
Bastiat, Frédéric.....	4	1607
Bastille, The Siege of the, <i>Carlyle</i>	8	3281
Baudelaire, Charles.....	4	1617
Beaumarchais.....	4	1657
Béranger, Jean-Pierre de.....	4	1783
Berlioz, Hector.....	4	1809
Bernard of Cluny.....	4	1828
— Saint, of Clairvaux.....	4	1819
Beyle, Marie-Henri (Stendhal).....	4	1861
Blanc, Charles.....	5	2051
Boileau-Despréaux, Nicolas.....	5	2141
Boissier, Gaston.....	5	2152
Bossuet, Jacques Bénigne.....	5	2209
Bourget, Paul.....	5	2252
Brantôme, The Abbé de.....	6	2319
Brillat-Savarin.....	6	2365
Brittany, The Heroic and Legendary Literature of, <i>William Sharp</i>	38	15377
Brunetière, Ferdinand.....	6	2608
Buffon, George Louis Le Clerc.....	6	2689
Caen, The Battle of, <i>Froissart</i>	15	6044
Café, Le (Paris).....	4	1475
Calais Spire, <i>Ruskin</i>	32	12539
Calvin, John.....	8	3117
Character, The Disarming of, under the Old Régime, <i>Taine</i>	36	14449
Châteaubriand, François René Auguste.....	9	3531
Chénier, André.....	9	3601
Chérbuliez, Victor.....	9	3609
Code Napoléon, The, <i>Maine</i>	24	9610
Comedy of Manners at Versailles, The, <i>Taine</i>	36	14427
Comines, Philippe de.....	10	3923
Comte, Auguste.....	10	3935

France.—Continued

	VOL.	PAGE
Coppée, François.....	10	4045
Corneille, Pierre.....	10	4065
Corsica, <i>Boswell</i>	5	2230, 2231
Court, The, <i>John Adams</i>	1	130
Cousin, Victor.....	10	4079
Craven, Madame Augustus.....	10	4139
Crebillon, Prosper Jolyot.....	10	4167
Cressy, Battle of, <i>Froissart</i>	15	6054
Cuvier, G. L. C. F. D.....	10	4251
Darmesteter, James.....	11	4379
Daudet, Alphonse.....	11	4435
Deffand, Madame du.....	11	4471
Delavigne, Jean François Casimir.....	11	4528
Departure for Syria, The (Poem), <i>Laborde</i>	40	16436
Déroulède, Paul.....	11	4580
Desjardins, Paul.....	11	4596
Diderot, Denis.....	12	4689
Disenchantment of France, The, <i>Myers</i>	26	10513
Drawing-Room Life under the Ancient Régime, <i>Taine</i>	36	14445
Droz, Gustave.....	12	4885
Du Camp, Maxime.....	12	4951
Dumas, Alexandre, Jun.....	12	5001
— Sen.....	12	4957
Duruy, Jean Victor.....	12	5069
Eighteenth Century, The, <i>Schérer</i>	32	12867
Erckmann-Chatrian.....	14	5558
Esquiros, Henri Alphonse.....	14	5556
Execution of Louis XVI., The, <i>Carlyle</i>	8	3297
Fénelon.....	14	5641
Feuillet, Octave.....	14	5663
Flaubert, Gustave.....	14	5815
Florian, Jean Pierre Claris de.....	14	5849
France, Anatole.....	15	5909
French Revolution, The, <i>Burke</i>	7	2802
— — — <i>Carlyle</i>	8	3271
— — — Tested by Mirabeau's Career.....	19	7497
— Society in the Seventeenth Century, <i>Boissier</i>	5	2155
— The, and French Women, <i>Walpole</i>	38	15571
Froissart, Jean.....	15	6035
Gaboriau, Émile.....	15	6137
Gautier, Théophile.....	15	6221
Goncourt, Edmund de.....	16	6549
— Jules de.....	16	6549
Good Society under the Ancient Régime, <i>Taine</i>	36	14434
Governmental Experiments, <i>Rambaud</i>	30	12044
Guérin, Eugénie and Maurice de.....	17	6761
Guizot, François.....	17	6771
Halévy, Ludovic.....	17	6831
Hamilton, Anthony.....	17	6913
Hérédia, José-Maria de.....	18	7277
Hugo, Victor.....	19	7709
In the Seventeenth Century, <i>Strigens</i>	33	13155-13166
Invasion, The, by Edward III., <i>Froissart</i>	15	6041
Ivry, The Battle of, <i>Baird</i>	3	1273
Jasmin, Jacques.....	20	8187
Joan of Arc, <i>De Quincey</i>	11	4578
Joubert, Joseph.....	21	8385
Laboulaye, Edouard René Lefebvre.....	22	8747
La Bruyère, Jean de.....	22	8768
La Fayette, Madame de.....	22	8767
La Fontaine, Jean de.....	22	8779
Lamartine.....	22	8801
Lamennais, Hugues Félicité Robert de.....	22	8845

France.—Continued

VOL. PAGE

- Leconte de Lisle, Charles Marie René 22 8952
 Lemaître, François Élie Jules 22 8963
 Le Sage, Alain René 22 8984
 Life During the Middle Ages, *Rambaud* 30 12048
 Literature of France, The, *Brantetière* 6 2609
 Loti, Pierre 23 9203
 Macé, Jean 24 9473
 Mademoiselle, La Grande, *Higginson* 18 7359
 Maistre, Xavier de 24 9617
 Manners and Customs, *Abigail Adams* 1 94, 98
 Marguerite d'Angoulême (Marguerite de Navarre) 24 9702
 Marot, Clément 24 9729
 Marseillaise, The (Poem), *De Lisle* 40 16435
 Massillon, Jean Baptiste 25 9780
 Maupassant, Guy de 25 9803
 Medical Science During the Middle Ages, *Rambaud* 30 12052
 Mendès, Catulle 25 9900
 Mérimée, Prosper 25 9941
 Michelet, Jules 25 9982
 Middle Class, The Rule of the, *Tocqueville* 37 14979
 Mirabeau 25 10077
 Mistral, Frédéric 25 10097
 Molière 26 10153
 Montaigne, Michel Eyquem de 26 10237
 Montesquieu 26 10249
 Murger, Henri 26 10473
 Musset, Alfred de 26 10487
 Nodier, Charles 27 10672
 Norman Council, The, and the Assembly of Lillebonne, *Freeman* 15 5995
 Pailleron, Édouard 28 10961
 Paris, The Charm of, *Curtis* 10 4233
 — Street Scene in, During the Commune, *Du Camp* 12 4952
 — The Students of, *Ainsworth* 1 238
 Pascal, Blaise 28 11143
 Perrault, Charles 29 11323
 Pierre of Provence and the Beautiful Maguelonne, *Olga Flinch* 29 11428
 Piron, Alexis 29 11506
 Polite Education Under the Ancient Régime, *Taine* 36 14441
 Prévoist D'Exiles, Antoine François 30 11805
 Provençal Literature, *H. W. Preston* 30 11871
 Quesnay de Beaurepaire, Jules 30 11925
 Quinet, Edgar 30 11961
 Rabelais, François 30 12001
 Racine, Jean 30 12027
 Rambaud, Alfred 30 12041
 Reign of Terror, The, *Macaulay* 24 9415
 Renan, Ernest 31 12149
 Revolution, Causes of the, *Thiers* 37 14829
 Revolutionary War in the West, The, *Thiers* 37 14834
 Robespierre in Paris, 1770, *Leves* 23 9043
 Rochefoucauld, La 31 12320
 Rod, Édouard 31 12335
 Ronsard, Pierre 31 12373
 Rosseau, Jean Jacques 31 12435
 Saint-Beuve, C. A. 32 12659
 Sainte-Pierre, Bernardin de 32 12695
 Saintine, Joseph Xavier Boniface 32 12678
 — Simon, Duke of 32 12709
 — Victor, Adam de 32 12727
 Sales, Saint, Francis de 32 12732
 Sand, George 32 12759
 Sandeau, Léonard Sylvain Jules 32 12806
 Sarcey Francisque 32 12825
 Schérer, Edmond 32 12865
 Scribe, Augustin Eugène 33 13083

France.—Continued

VOL. PAGE

- Senancour, Étienne Pivert de 33 13111
 Sévigné, Madame de 33 13153
 Souvestre, Émile 35 13693
 Staël, Madame de 35 13823
 Sue, Eugène 35 14181
 Sully-Prudhomme 36 14209
 Taine, Hippolyte Adolphe 36 14399
 "Terror," The, *Thiers* 37 14835
 Thiers, Augustin 37 14803
 Thiers, Adolphe 37 14821
 Tocqueville, Alexis de 37 14965
 Trient, The Course of the, *Ruskin* 32 12546
 True History of Jacques Bonhomme, *Thierry* 37 14805
 Verlaine, Paul 38 15313
 Veuillot, Louis 38 15330
 Vigny, Alfred de 38 15341
 Villemarqué, Hersart de la 38 15377
 Villon, François 38 15392
 Vqqüé, Melchior de 38 15439
 Voltaire 38 15449
 Zola, Émile 39 16283
 France, Anatole 15 5909
 Francesca da Rimini, *Pellico* 28 11279
 Francis d'Assisi, St., *M. F. Egan* 15 5919
 François le Champi, *Sand* 32 12797
 Françoette, *Jasmin* 20 8197
 Frankfort Diet, The, *Bismarck* 5 1948
 Franklin, Benjamin, *Adams* 1 132
 — Autobiog. 15 5937-5945, 5957
 — Bancroft 3 1447
 — John Bigelow 15 5925
 — Mirabeau 25 10085
 Fraser, John 40 16495
 Fréchette, Louis Honoré, *M. F. Egan* 15 5964
 Frederic, Harold 15 5971
 Free Life of the Bird, The (Poem), *Pushkin* 32 12595
 Freedom of the Mind (Poem), *Garrison* 41 16828
 — Will, *Calvin* 8 3127
 — Spiritual, *Channing* 9 3518
 Freeman, Edward Augustus, *John Bach McMaster* 15 5977
 Freethinker, A, *Garborg* 15 6187
 Freiligrath, Ferdinand 15 6002

French Revolution.

- Address to the King, *Mirabeau* 25 10052
 Causes, *Thiers* 37 14829
 French Revolution, The, *Burke* 7 2802
 — Carlyle 8 3271-3301
 Height of the "Terror," *Thiers* 37 14835
 Reign of Terror, The, *Macaulay* 24 9415
 Robespierre in Paris, 1770, *Leves* 23 9043
 Tested by Mirabeau's Career, *Von Holst* 19 7497
 Friend Fritz, *Erckmann-Chatrian* 14 5541
 — of Humanity, The, and the Knife-Grinder (Poem), *Canning* 8 3194
 Friendship, *Aguilar* 1 226
 — Bacon 3 1177
 — Emerson 13 5435
 — Monkaigne 26 10241
 — Dialogue on, *Cicero* 9 3693
 Old Friends Better than New, *Cicero* 9 3693
 Freytag, Gustav 15 6011
 Frithiof's Saga (Poem), *Tegnér* 36 14566-14580
 Frobel, Friedrich, *Nora Archibald Smith* 15 6022
 Frogs, The, *Aristophanes* 2 763, 781, 785, 786
 Froissart, Jean, *George M'Lean Harper* 15 6035

	VOL.	PAGE
From the Flats (Poem), <i>Lanier</i>	22	8901
Fromont Jeune et Risler Aîné, <i>Daudet</i>	11	4440
Fronti Nulla Fides (Poem), <i>Anon</i>	41	16968
Frontier, The (Poem), <i>Mifflin</i>	41	16827
Frost, The (Poem), <i>Gould</i>	40	16514
Frothingham, Nathaniel Langdon.....	41	16851
Froude, James Anthony, <i>C. F. Johnson</i>	15	6059
Fulfillment (Hymn), <i>Muhlenberg</i>	41	16852

	VOL.	PAGE
Fuller, Henry B.....	15	6101
— Sarah Margaret.....	15	6119
— Thomas.....	15	6129
Furness, William Henry.....	41	16847
Future Life, The (Poem), <i>Bryant</i>	6	2640
"Fuzzy Wuzzy" (Poem), <i>Kipling</i>	22	8659
Fy, Let us a' to the Wedding (Poem), <i>Baillie</i>	3	1260

G

GABORIAU, ÉMILE.....	15	6137
Galdós, Benito Perez, <i>W. H. Bishop</i>	15	6153
Gale, Norman R.....	40	16614
Galley Slave, The (Poem), <i>Kipling</i>	22	8663
Gallic War, The, <i>Cæsar</i>	7	3046-3066
Galton, Francis.....	15	6174
Gama, José Basilio da.....	22	8911
Gannett, William Channing.....	41	16838
Garborg, Arne.....	15	6185
Garden, The (Poem), <i>Marvell</i>	24	9771
— of Epicurus, The, <i>France</i>	15	5918
— — Proserpine, The (Poem), <i>Swin-</i> <i>burne</i>	36	14300
Gargantua, <i>Rabelais</i>	30	12006-12026
Garland, Hamlin.....	15	6195
Garnett, Richard.....	40	16481
Garret, The (Poem), <i>Béranger</i>	4	1797
Garrison, William Lloyd.....	41	16828
Gaskell, Elizabeth Stevenson.....	15	6205
Gastronomy, <i>Brillat-Savarin</i>	6	2367
Gate of Heaven, The (Poem), <i>Anon</i>	41	16866
Gates Ajar, The, <i>Ward</i>	38	15623
— Between, The, <i>Ward</i>	38	15623
Gaudeamus Igitur (Poem), <i>Anon</i>	40	16478
Gautier, Théophile, <i>Goncourts</i>	16	6553
— — <i>Robert Sanderson</i>	15	6221
Gaviota, The, <i>Caballero</i>	7	3004, 3010
Gay, John.....	15	6237
Gebir (Poem), <i>Landor</i>	22	8878
Geibel, Emanuel von.....	15	6248
Gellius, Aulus.....	16	6253
General History of Civilization in Eu- rope, <i>Guizot</i>	17	6774
Genius of Christianity, The, <i>Châteaubri-</i> <i>and</i>	9	3533
— — the North, The, <i>Atterbom</i>	2	934
— — Intelligence and, <i>Matthew Arnold</i>	2	855
Genji Monogatari, <i>Suyematsu</i>	20	8167
Gentle Alice Brown (Poem), <i>Gilbert</i>	16	6341
— Jesus, Meek and Mild (Hymn), <i>Wesley</i>	38	15810
— Shepherd, The (Poem), <i>Ramsay</i>	30	12063
Gentleness—The North Wind and the Sun, <i>Babrius</i>	3	1150
— in Education, <i>Ascham</i>	2	918
Geoffrey of Monmouth.....	2	891, 898
Geological Sketches, <i>Agassiz</i>	1	214
Geology.		
Chalk, On a Piece of, <i>Huxley</i>	19	7815
Changes in the Structure of the Earth, <i>Cuvier</i>	10	4254
Silurian Beach, The, <i>Agassiz</i>	1	214

George II., Funeral of, <i>Walpole</i>	38	15570
Georgics, <i>Virgil</i>	38	15418, 15427
German Art (Poem), <i>Schiller</i>	33	12877
Germania, <i>Tacitus</i>	36	14377

Germany.

Address to the German Nation, <i>Fichte</i>	14	5677
Ambrosius, Johanna.....	1	446
Arndt, Ernst Moritz.....	2	813
Auerbach, Berthold.....	2	961
Blind, Mathilde.....	5	2075
Bismarck, Otto Edward Leopold von.....	5	1929
Bodenstedt, Friedrich Martin von.....	5	2116
Bodmer, Johann Jakob.....	5	2128
Brandt, Sebastian.....	5	2311
Brentano, Clemens.....	6	2343
— Elizabeth.....	6	2348
Bürger, Gottfried August.....	7	2767
Chamisso, Adelbert von.....	9	3503
Claudius, Matthias.....	9	3756
Court Life, 18th Century, <i>Wilhelmine</i> <i>von Bayreuth</i>	39	15973
Curtius, Ernst.....	10	4241
Dahn, Felix.....	10	4267
Dingelstedt, Franz von.....	12	4704
Düsseldorf, <i>Heine</i>	18	7213
Ebers, Georg Moritz.....	13	5091
Eichenдорff, Joseph von.....	13	5345
Fichte, Johann Gottlieb.....	14	5673
Fischer, Kuno.....	14	5766
Fleming, Paul.....	14	5844
Fouqué, Friedrich de la Motte.....	15	5895
Freiligrath, Ferdinand.....	15	6002
French Invasions, <i>Rimbaud</i>	30	12046
Freytag, Gustav.....	15	6011
Proebel, Friedrich.....	15	6022
Geibel, Emanuel von.....	15	6248
Goethe, Johann Wolfgang.....	16	6385
Göttingen, <i>Heine</i>	18	7204
Gottschall, Rudolph von.....	16	6571
Grimm Brothers, The.....	17	6733
— Herman.....	17	6723
Haeckel, Ernst.....	17	6781
Hauff, Wilhelm.....	17	7014
Hauptmann, Gerhart.....	17	7025
Hegel, George William Frederick.....	18	7161
Heine, Heinrich.....	18	7185
Herder, Johann Gottfried.....	18	7259
Heyse, Paul.....	18	7333
Hoffman, Ernst Theodor Wilhelm.....	18	7389
Holst, Hermann Eduard von.....	19	7496
Hölty, Ludwig Heinrich Christoph.....	19	7505
Humboldt, Alexander von.....	19	7768
Immermann, Karl Lebrecht.....	20	7896
Jesuits, the Rise of the, <i>Ranke</i>	30	12083
Kant, Immanuel.....	21	8477
Kleist, Heinrich von.....	22	8665

Germany.—Continued

	VOL.	PAGE		VOL.	PAGE
Klopstock, Friedrich Gottlieb.....	22	8691	Glee (Poem), <i>Dovaston</i>	40	16627
Körner, Karl Theodor.....	22	8725	Glen, William.....	40	16427
Lessing, Gotthold Ephraim.....	23	9005	Glenlogie (Poem), <i>Anon</i>	41	16928
Literature of Germany, The, <i>Brune-</i> <i>tière</i>	6	2609	Glimpses (Poem), <i>Heine</i>	18	7195
Luther, Martin.....	23	9319	— of Dreamlands, <i>Bakin</i>	20	8183
Manners and Customs, <i>Cæsar</i>	7	3057	— Unfamiliar Japan, <i>Hearn</i>	18	7143-7152
— <i>Tacitus</i>	36	14377	Glory. See <i>Ambition</i> .		
Meinhold, Johann Wilhelm.....	25	9853	Gluttony, <i>Claudius</i>	1	176
Mendelssohn-Bartholdy, Felix.....	25	9886	The Mouse that Fell into the Pot, <i>Babrius</i>	3	1151
Meyer, Konrad Ferdinand.....	25	9965	Go, Lovely Rose (Poem), <i>Waller</i>	38	15559
Minnesingers, The, <i>C. H. Genung</i>	38	15580	God (Poem), <i>Derzhavin</i>	41	16841
Mommsen, Theodor.....	26	10206	— <i>Hobbes</i>	18	7387
Mörke, Eduard.....	26	10318	"Can Find Out God" (Poem), <i>Scudder</i>	41	16842
Müller, Wilhelm.....	26	10442	— The Idea of, <i>Descartes</i>	11	4593
My Native Land (Poem), <i>Körner</i>	22	8727	— Incorporality of, <i>Maimonides</i>	24	9597
Niebelungenlied.....	27	10627	— Indwelling (Poem), <i>Hosmer</i>	41	16843
Niebuhr, Barthold Georg.....	27	10657	— Unity of, <i>Maimonides</i>	24	9595
Novalis.....	27	10724	— With Us (Hymn), <i>Frothingham</i>	41	16851
Patriotic Song (Poem), <i>Arndt</i>	2	817	God's Fool, <i>Maartens</i>	23	9366-9370
Platen, August von.....	29	11513	Gods of Greece, The (Poem), <i>Schiller</i>	33	12896
Ranke, Leopold von.....	30	12074	Goddwyn, <i>Chatterton</i>	9	3543
Reuter, Fritz.....	31	12195	Godkin, Edwin Lawrence.....	16	6373
Richter, Jean Paul.....	31	12247	Godlike, The (Poem), <i>Goethe</i>	16	6446
Rückert, Friedrich.....	31	12457	Godmothers, The, <i>Spoford</i>	35	13806
Sachs, Hans.....	32	12609	Gododin (Poem), <i>Anewin</i>	2	541
Scheffel, Joseph Victor von.....	32	12837	Goethe, Johann Wolfgang, <i>Edward Dow-</i> <i>den</i>	16	6385
Schiller, Johann Christoph Friedrich.....	33	12877	— <i>Sainte-Beuve</i>	32	12669
Schlegel, Friedrich von.....	33	12913	— <i>De Staël</i>	35	13836
Schopenhauer, Arthur.....	33	12923	—	40	16472
Speech on the Military Bill, <i>Bis-</i> <i>marck</i>	5	1955	— and Schiller, <i>Leves</i>	23	9039
Spielhagen, Friedrich.....	35	13772	Bettina's Last Meeting With, <i>Bren-</i> <i>tano</i>	6	2352
Storm, Theodor.....	35	14039	— Dedication to, <i>E. Brentano</i>	6	2349
Strauss, David Friedrich.....	35	14107	— Hours with, <i>Mendelssohn</i>	25	9889
Sudermann, Hermann.....	35	14163	— Letter to, <i>E. Brentano</i>	6	2351
Tieck, Johann Ludwig.....	37	14943	— To (Poem), <i>Oehlenschläger</i>	27	10752
Uhland, Johann Ludwig.....	37	15185	— Visit to, <i>Heine</i>	18	7220
Wagner, Richard.....	38	15499	Goethe's Correspondence with a Child, <i>E.</i> <i>Brentano</i>	6	2349, 2351
Walther von der Vogelweide and His Times.....	38	15580	— Garden, In (Poem), <i>E. Brentano</i>	6	2353
Watch on the Rhine, The (Poem), <i>Schneckenburger</i>	40	16437	Gogol, Nikolai Vasilievitch, <i>Isabel F. Hap-</i> <i>good</i>	16	6455
What is the German's Fatherland? (Poem), <i>Arndt</i>	2	814	Gold (Poem), <i>Heine</i>	18	7195
Wieland, Christopher Martin.....	39	15954	Golden Ass, The, <i>Apuleius</i>	2	600, 609
Wilhelmine von Bayreuth.....	39	15969	— Dream, The, <i>Nodier</i>	27	10674
Germany Under Napoleon, <i>Rambaud</i>	30	12046	— Girdle, The (Poem), <i>Anon</i>	41	17003
Gesta Romanorum.....	16	6261	— Pot, The, <i>Hoffman</i>	18	7392
Ghalib.....	41	16971	— Silence, The (Poem), <i>Winter</i>	39	16074
Ghazel and Song (Poem), <i>Nihauri</i>	41	16981	— Sunset, The (Poem), <i>Longfellow</i>	40	16535
Ghetto in Rome, The, <i>Story</i>	35	14052	— Targe, The (Poem), <i>Dunbar</i>	12	5065, 5067
Giants, The (Poem), <i>Very</i>	38	15926	Goldoni, Carlo, <i>William Cranston Lawton</i>	16	6475
Giaour, The (Poem), <i>Byron</i>	7	2945, 2976	Goldschmidt, Meir Aaron.....	16	6493
Gibbon, Edward, <i>Bagehol</i>	3	1215	Goldsmith, Oliver, <i>Charles Mills Gay-</i> <i>ley</i>	16	6501
— <i>W. E. H. Lecky</i>	16	6271	Goliath (Poem), <i>Welhaven</i>	38	15782
Gibraltar, At (Poem), <i>Woodberry</i>	39	16146	Goucharóf, Iván Aleksandrovitch.....	16	6533
Gifts (Poem), <i>Lazarus</i>	41	16767	Goncourt, Edmond de.....	16	6549
Gil Blas, <i>Le Sage</i>	22	8988, 8996	— Jules de.....	16	6549
Gilbert, William Schwenck.....	16	6333	Gondola, The (Poem), <i>Clough</i>	9	3838
Gilder, Richard Watson.....	16	6347	Gondoliera (Poem), <i>Geibel</i>	15	6251
Gillington, Alice E.....	41	16998	Gone in the Wind (Poem), <i>Rückert</i>	31	12469
Ginevra (Poem), <i>Rogers</i>	31	12347	Good Breeding, <i>Chesterfield</i>	9	3627
Gingillino (Poem), <i>Giusti</i>	16	6356	— Counsel (Poem), <i>Ronsard</i>	31	12382
Giovine Italia, <i>Mazzini</i>	25	9848			
Gita-Govinda, <i>Jayadeva</i>	20	7965, 8208			
Giusti, Giuseppe.....	16	6355			
Give Me the Old (Poem), <i>Messinger</i>	41	16777			
Gladiatorial Shows, The Moral Influence of, <i>Lecky</i>	22	8935			
Gladstone, William Ewart.....	16	6359			
Gleanings of Past Years, <i>Gladstone</i>	16	6361			

	VOL.	PAGE
* Good Fighting " (Poem), <i>Déroutède</i>	11	4583
— Living, <i>Brillat-Savarin</i>	6	2369
" Good-Night, Babette " (Poem), <i>Dobson</i>	12	4747
Goodale, Dora Read	41	16726, 16906
— Elaine	40	16596
Gorgias, The, <i>Plato</i>	29	11545
Gosse, Edmund	16	6565
Götterdämmerung, <i>Wagner</i>	38	15502
Gottfried von Strassburg, <i>Charles Harvey</i> <i>Genung</i>	38	15587, 15591
Göttingen, <i>Heine</i>	18	7204
Gottschall, Rudolf von	16	6571
Gould, Hannah Frances	40	16514
Gourgues, Dominique de, <i>Parkman</i>	28	11091
Gower, John	16	6579
Gracie Og Machree (Poem), <i>Casey</i>	40	16597
Graham, James, Earl of Montrose	40	16395
— of Gartmore	40	16588
Grammar of Painting and Engraving, <i>Blanc</i>	5	2060-2063
— the Stars, The (Poem), <i>Heine</i>	18	7197
Grammarian's Funeral, A (Poem), <i>Robert</i> <i>Browning</i>	6	2576
Gran Conquista de Ultramar, <i>Alfonso</i>	1	387
" Granby," Review of, <i>Sydney Smith</i>	34	13572
Grande Chartreuse, From the (Poem), <i>Matthew Arnold</i>	2	881
Grant, Robert	41	16861
— Ulysses S., <i>Hamlin Garland</i>	16	6593
Grass and the Rose, The (Poem), <i>Sa'di</i>	32	12651
Grasshopper, The (Poem), <i>Thomas</i>	37	14819
— and the Ant, The (Poem), <i>La Fontaine</i>	22	8788
Grattan, Henry	16	6615
Grave in the Busento, The (Poem), <i>Platen</i>	29	11516
Graves, Alfred Percival	40	16334, 16336
Gray, David	40	16641
— Thomas, <i>G. P. Lathrop</i>	16	6623
— Man, The, <i>Crockett</i>	10	4190
Graziella, <i>Lamartine</i>	22	8806
Great Bell Roland, The (Poem), <i>Tilton</i>	40	16562
— Breath, The (Poem), <i>Russell</i>	41	16825
— Expectations, <i>Dickens</i>	11	4633
Greater Glory, The, <i>Maartens</i>	23	9370
— Testament, The (Poem), <i>Villon</i>	38	15899
Greece.		
Acropolis, The, <i>Pausanias</i>	28	11215
Æschines	1	178
Æschylus	1	183
Æsop	1	200
Agathias	1	223
Alceus	1	268
Alciphron	1	275
Alcman	1	281
Anacreon	2	492
Argonautic Legend, The	2	731
Aristophanes	2	759
Aristotle	2	788
Athens (Poem), <i>Swainburne</i>	36	14319
— During the Persian Invasion, <i>He-</i> <i>rodotus</i>	18	7302
Babrius	3	1148
Callimachus	7	3101
Childhood in Ancient Life, <i>Mahaffy</i>	24	9571
Cleanthes	9	3784
Comedy, The Lost Attic, <i>W. C. Lawton</i>	29	11397
Demosthenes	11	4535
Diogenes Laertius	12	4711

Greece.—Continued

	VOL.	PAGE
Empedocles	14	5467
Euripides	14	5509
Genius of Greek Art, The, <i>Symonds</i>	36	14356
Gods of Greece, The (Poem), <i>Schiller</i>	33	12896
Græco-Roman Cultivation, <i>Strauss</i>	35	14110
Greece (Poem) <i>Byron</i>	7	2945
— and Her Heroes (Poem), <i>Byron</i>	7	2948
— the Greeks Before the Rev- <i>olution (Poem), Byron</i>	7	2951
Grecian Sunset, A (Poem), <i>Byron</i>	7	2965
Greek Anthology, The	16	6637
— Struggle for Independence, The, <i>Clay</i>	9	3774
— Wit and Wisdom, <i>Diogenes</i>	12	4720
— World, The, <i>Hegel</i>	18	7174, 7176
Heliodorus	18	7221
Hellespont, The, and Troy (Poem), <i>Byron</i>	7	2947
Heracitus	18	7247
Herodotus	18	7285
Hesiod	18	7326
Homer	19	7551
Homeric Hymns, The	19	7579
Isles of Greece, The (Poem), <i>Byron</i>	7	2948
Longus	23	9197
Lucian of Samosata	23	9285
Lyric, The Development of	37	15461
Marathon, <i>Snider</i>	34	13603
Menander	29	11397
Moschus	26	10360
Parmenides	28	11114
Pausanias	28	11210
Philemon	29	11397
Pindar	29	11487
Plataea, The Night Attack on, <i>Thucy-</i> <i>dides</i>	37	14917
Plato	29	11519
Plutarch	29	11601
Polybius	30	11701
Sappho	32	12817
Scillus, Xenophon's Estate at, <i>Xeno-</i> <i>phon</i>	39	16253
Simonides of Ceos	34	13462
Socrates	34	13627
Solon	34	13642
Sophocles	34	13647
Superiority of the Greeks, <i>Amiel</i>	1	482
Syracuse, The Battle of, <i>Thucydides</i>	37	14929
Temple of Zeus at Olympia, The, <i>Pau-</i> <i>sanias</i>	28	11218
Theocritus	37	14769
Theognis	37	14789
Theucriet, André	37	14795
Thucydides	37	14909
Tibullus, Albius	37	14932
Tyrtæus, Archilochus, and Their Suc- <i>cessors in the Development of</i> <i>Greek Lyric, H. R. Fairclough</i>	37	15161
Xenophon	39	16243
Greed. See Avarice.		
Greediness Punished (Poem), <i>Rückert</i>	31	12465
Greek Anthology, The, <i>Talcott Williams</i>	16	6637
— Version of the Hebrew Scriptures, The, <i>Josephus</i>	21	8370
Greeley, Horace, <i>Clarence Clough Ruel</i>	17	6653
Green, Grow the Rashes (Poem), <i>Burns</i>		2853
— Hand, The, <i>Cupples</i>	10	4211, 4214
— John Richard	17	6663
— Leaves and Sere (Poem), <i>Blind</i>	5	2088
— Thomas Hill	17	6683
Greene, Albert Gorton	41	16683
— Homer G	40	16612
— Robert	17	6691

	VOL.	PAGE		VOL.	PAGE
Greenwell, Dora.....	40	16631	Gude-Nicht, and Joy be wi' ye A' (Poem), <i>Lady Nairne</i>	27	10553
Greeting (Poem), <i>Longfellow</i>	41	16837	Guérin, Engénie de.....	17	6761
— A (Poem), <i>Woolsey</i>	41	16802	— Maurice de.....	17	6761
Gridiron, The, <i>Lover</i>	23	9222	Guest, The (Poem), <i>Anon</i>	41	16877
Griffin, Gerald.....	17	6699	— (Poem), <i>Kimball</i>	41	16892
Grillparzer, Franz.....	17	6714	Guide of the Perplexed, <i>Maimonides</i>	24	9591, 9595
Grimm, Herman.....	17	6723	Guide-Post, The (Poem), <i>Hebel</i>	41	16743
— Jacob Ludwig Carl, <i>Benjamin W.</i> <i>Wells</i>	17	6733	Guillaume de Cabestaing.....	30	11882
— Wilhelm Carl, <i>Benjamin W. Wells</i>	17	6733	— de Poitiers.....	30	11877
Gringoire (Poem), <i>Banville</i>	41	16753	Guiney, Louise Imogen.....		
Grishma; or, The Season of Heat (Poem), <i>Edwin Arnold</i>	2	840	40: 16556; 41 16827, 16874, 16956		
Groatworth of Wit, A (Poem), <i>Greene</i>	17	6694	Guiraud le Roux.....	30	11879
Grote, George.....	17	6745	Guirant de Borneil.....	30	11888
Growing Old, The Art of, <i>Steele</i>	35	13891	Guizot, François, <i>Charles Gross</i>	17	6771
Grün, Anastasius.....	41	16769	Gulistân, The, <i>Sa'di</i>	32	12635, 12647-12654, 12658
Guardian, The, <i>Steele</i>	35	13878, 13897	Gulliver's Travels, <i>Swift</i>	36	14267-14288
Gudbrand of the Mountain-Side, <i>As-</i> <i>björnssen</i>	2	906	Gul's Horne Booke, The, <i>Dekker</i>	11	4523
			Gunnar, <i>Boyesen</i>	5	2275
			Gwilym, Dafydd Ap.....	40	16517

H

HABEAS CORPUS (Poem), <i>Jackson</i>	20	8060	Haus Breitmann's Party (Poem), <i>Leland</i>	41	16694
Habington, William.....	41	16879	— Brinker, <i>Dodge</i>	12	4758
Hack and Hew (Poem), <i>Carman</i>	8	3304	Happiness in Slumber (Poem), <i>Zoukov-</i> <i>sky</i>	32	12599
Háconamál (Poem), <i>Skalda-spiller</i>	20	7884	— The Search for, <i>Bagehol</i>	3	1214
Hadley Weathercock, The (Poem), <i>Bayne</i>	40	16332	Hard Times, <i>Dickens</i>	11	4635
Hadjy Dimitre (Poem), <i>Boteff</i>	38	15265	Hardenberg, Friedrich von. See <i>Novalis</i> .		
Hadrian.....	31	12364	Hardy, Arthur Sherburne.....	17	6925
Haeckel, Ernst.....	17	6781	— Thomas, <i>Anna McClure Sholl</i>	17	6933
Hâfiz, A. V., <i>Williams Jackson</i>	17	6793	Hare, and Many Friends, The (Poem), <i>Gay</i>	15	6241
Hagoromo, <i>Japanese</i>	20	8173	Hariri, Abu Muhammad al-.....	2	672, 697, 698
Hail! Holy, Holy, Holy Lord (Hymn), <i>Wesley</i>	38	15813	Hark! Hark! The Lark (Poem), <i>Shakes-</i> <i>peare</i>	33	13217
Hakluyt, Richard.....	17	6807	Haroun al Raschid (Poem), <i>Longfellow</i>	23	9186
Hakon Jarl, <i>Oehlenschläger</i>	27	10766, 10770	— — — and the Dust (Poem), <i>Lamti</i>	41	16979
Hale, Edward Everett.....	17	6821	Harp that Once Through Tara's Halls, The (Poem), <i>Moore</i>	26	10292
Halévy, Ludovic.....	17	6831	Harper's Songs, The (Poem), <i>Goethe</i>	16	6439
Haliburton, Thomas C.....	17	6848	Harris, Joel Chaudler.....	17	6961
Hall, Eliza Calvert.....	40	16622	Harrison, Frederic.....	17	6975
Hallam, Henry.....	17	6853	— S. Frances.....	40	16508
Halleck, Fitz-Greene.....	17	6861	Harte, Francis Bret, <i>W. H. Hudson</i>	17	6985
— — — <i>Taylor</i>	36	14522	Hartley, John.....	40	16524
Hallelujah Chorus (Poem), <i>Brownell</i>	6	2520	— Coleridge, To (Poem), <i>Wordsworth</i>	39	16216
Hallevi, Jehudah, <i>Richard Gottheil</i>	17	6869	Hartmann von Aue, <i>Genung</i>	38	15586
Halpine, Charles G.....	40	16481	Hartz Journey, The, <i>Heine</i>	18	7204, 7207
Hamilton, Philip Gilbert.....	17	6875	Harvest, The (Poem), <i>Déroulde</i>	11	4581
Hamilton, Alexander, <i>Daniel C. Gilman</i>	17	6891	— Feast, The, <i>Theocritus</i>	37	14780
— Anthony.....	17	6913	— Song (Poem), <i>Hölty</i>	19	7508
Hamlet, <i>Shakespeare</i>	33	13209-13216, 13262	Haste of Love, The (Poem), <i>Opitz</i>	41	16813
— at the Boston Theatre (Poem), <i>Howe</i>	19	7649	Hastings, The Battle of, <i>J. R. Green</i>	17	6665
Hand, The, <i>Firenzuola</i>	14	5764	— — — <i>Thierry</i>	37	14810
— of Lincoln, The (Poem), <i>Stedman</i>	35	13859	— Warren, The Trial of, <i>Macaulay</i>	24	9419
Hands All Round (Poem), <i>Tennyson</i>	40	16431	Hasty Pudding (Poem), <i>Barlow</i>	4	1559
Hand-Shaking, <i>Sydney Smith</i>	34	13571	Hauff, Wilhelm.....	17	7014
Hang-ing of the Crane, The (Poem), <i>Long-</i> <i>fellow</i>	23	9184	Hauptmann, Gerhart.....	17	7025
Hannah Binding Shoes (Poem), <i>Larcom</i>	40	16651	Hautefort, Madame de, <i>Cousin</i>	10	4088
Hannele, <i>Hauptmann</i>	17	7027	Hautontimorumenos, <i>Terence</i>	36	14647, 14653
Hannibal, <i>Livy</i>	23	9099			

	VOL.	PAGE		VOL.	PAGE
Havergal, Frances Ridley		41	16900	Henry IV. of France	40 16363
Hawker, Robert Stephen	19	7539	40	16586	— VIII, <i>Froude</i>
Hawthorne, Julian		17	7041	— Patrick	18 7241
— Nathaniel, <i>Henry James</i>		18	7053	— <i>Wert</i>	39 16091, 16095
Hay, John		18	7097	Heptameron, The, <i>Marguerite d'Angou-</i>	
Haymakers' Song, The (Poem), <i>Austin</i>	40	16508	lème	24 9708	
Hayne, Paul Hamilton		18	7110	Her Creed (Poem), <i>Bolton</i>	40 16663
Hazard of New Fortunes, A, <i>Howells</i>	19	7668	— First-Born (Poem), <i>Turner</i>	36 14641	
Hazlitt, William		18	7115	Heraclitus	16:6642; 18 7247
He and She (Poem), <i>Edwin Arnold</i>	2	833	Herbert, George	18 7252	
" — Bringeth Them Unto Their Desired			— <i>Walton</i>	38 15608	
Haven * (Poem), <i>Tooker</i>	41	16797	Herder, Johann Gottfried, <i>Kuno Francke</i>		
— Sendeth Sun, He Sendeth Shower				18 7259	
(Poem), <i>Adams</i>	1	146	Hérédia, José-Maria de, <i>M. F. Egan</i>	18 7277	
Health, How to Preserve the, <i>Athenæus</i>	2	927	Hereditary Genius, <i>Gallton</i>	15 6176	
— Rules of, <i>Franklin</i>	15	5945	Heresy, <i>Lessing</i>	23 9018	
Hearn, Lafcadio		18	7131	Hermann Agha, <i>Pulgrave</i>	28 11004, 11009
Heart Break (Poem), <i>Calullus</i>	8	3364	— and Thusnelda (Poem), <i>Klopstock</i>	22 8695	
— Knoweth Its Own Bitterness, The			Hermione (Poem), <i>Buchanan</i>	41 16699	
(Poem), <i>C. G. Rossetti</i>	31	12409	Hermippus	29 11400	
— of a Song, The (Poem), <i>Lathrop</i>	40	16630	Hernani, <i>Hugo</i>	19 7713, 7738	
— — Tar, The (Poem), <i>Dibdin</i>	11	4622	Herodotus, <i>Benjamin Ide Wheeler</i>	18 7285	
— — Midlothian, The, <i>Scott</i>	33	13017	Heroes and Hero-Worship, <i>Carlyle</i>	8 3251, 3262	
Heath-Cock, The (Poem), <i>Nicholson</i>	40	16425	Heron, The (Poem), <i>La Fontaine</i>	22 8798	
Heaven, O Lord, I Cannot Lose (Poem),			Herrick, Robert	18:7307; 40 16628	
<i>Proctor</i>	41	16868	Hertz, Henrik	18 7317	
— Overarches (Poem), <i>C. G. Rossetti</i>	31	12409	Herwegh, George	40:16587; 41 16696	
— The Kingdom of, <i>Wesley</i>	38	15799	Hesiod	18 7326	
Hebe (Poem), <i>Lowell</i>	23	9238	Hesper (Poem), <i>Bion</i>	4 1897	
Hebel, Johann Peter	41	16743	Hesperia (Poem), <i>Swinburne</i>	36 14302	
Heber, Reginald	18	7153	Hesperus Sings (Poem), <i>Beddoes</i>	40 16410	
Hebrew Literature.			Hester (Poem), <i>Lamb</i>	22 8821	
Hallevi, Jehudah	17	6869	Heyse, Paul	18 7333	
Jewish Apocrypha, The	27	10806	Heywood, Thomas	18:7345; 40 16365, 16605	
Josephus	21	8361	Ilic Aliquis de Gente Hircosa, <i>Veuillot</i>	38 15338	
Kabbalah, The	21	8425	Hide and Seek (Poem), <i>Anon</i>	41 16995	
Maimonides, Moses	24	9589	Hierarchy of Angels, <i>Heywood</i>	18 7349	
Old Testament, The, and the Jewish			Higginson, Thomas Wentworth	18:7351; 41 16898	
Apocrypha, <i>C. H. Toy</i>	27	10775	High Tide on the Coast of Lincolnshire,		
Talmud, The, <i>Max Margolis</i>	36	14453	The (Poem), <i>Ingelow</i>	20 7974	
Hebrew Faith, Worship, and Laws, The,			Highland Lassie, The (Poem), <i>Ramsay</i>	30 12072	
<i>Josephus</i>	21	8382	— Mary (Poem), <i>Burns</i>	7 2865	
Hecuba, <i>Euripides</i>	14	5574, 5585	— Scenery, <i>Macleod</i>	24 9500	
Hedge, Frederic Henry	41	16831	— Song (Poem), <i>Scott</i>	33 13075	
Hegel, George William Frederick, <i>Will-</i>			Highway, The (Poem), <i>Edwards</i>	41 16819	
<i>iam T. Harris</i>	18	7161	Highwayman, The, <i>Macaulay</i>	24 9895	
Heine, Heinrich	41	17006	Hildreth, Richard	18 7371	
— — Richard Burton	18	7185	Hind and the Panther, The (Poem), <i>Dry-</i>		
— — <i>Gottschall</i>	16	6572	den	12 4928, 4933	
Heinrich von Morungen	38	15596, 15597	Hippolytus, <i>Euripides</i>	14 5573, 5579-5584	
— — Veldeche	38	15596	His Footsteps (Poem), <i>Beers</i>	40 16376	
Heiress of Red Dog, An, <i>Harte</i>	17	7000	— Lady's Tomb (Poem), <i>Ronsard</i>	31 12380	
Helena, <i>Euripides</i>	14	5574	— Natural Life, <i>Clarke</i>	9 3746, 3749	
— (Poem), <i>Fields</i>	41	16783	— Way (Poem), <i>Ogden</i>	41 17008	
Heliodorus	18	7221	Histoire Naturelle, <i>Ruffon</i>	6 2691, 2695	
Hellas, <i>Shelley</i>	34	13267	Historia Britonum, <i>Geoffrey of Monmouth</i>	2 898	
Hellenica, <i>Xenophon</i>	39	16247	Historians and Orators, <i>Quintilian</i>	30 11999	
Helmsham, The (Poem), <i>Howe</i>	41	16739	— of Sinful Deeds, <i>Sir Thomas Browne</i>	6 2510	
Help Thou my Unbelief (Poem), <i>Moulton</i>	41	16849	Historical Truth-Telling, <i>Wilson</i>	39 16043	
Hemans, Felicia Dorothea	18	7229	History.		
Henjō	20	8161	Adams, Henry: * History of the		
Henley, William Ernest	18	7236	United States *	1 111-126	
Henrietta, <i>Beaconsfield</i>	4	1634	Bancroft: * History of the United		
— of France, Funeral Oration on, <i>Bos-</i>			States *	3: 1438; 4 1458	
<i>suet</i>	5	2219	Bossuet: * Discourse Upon Universal		
Henry and Emma (Poem), <i>Prior</i>	30	11845	History *	5 2225	
— Esmond, <i>Thackeray</i>	36: 14672; 38	15691			

History.—Continued

VOL. PAGE

- Buckle: "History of Civilization in England".....6 2677-2688
 Carlyle: "The French Revolution".....8 3271-3301
 "Chronicle, The" (Anglo-Saxon).....2 573
 Curtius: "History of Greece".....10 4242-4245
 Del Castillo: "The Conquest of Mexico".....11 4614
 Duruy: "History of Rome".....12 5071-5073
 Eggleston: "The Beginners of a Nation".....13 5219
 Fiske: "The Discovery of America".....14 5781
 Freeman: "Historical Essays," 15; 5982-5995; "History of the Norman Conquest of England".....5995
 Froissart: "Chronicles".....15 6041
 Gibbon: "Decline and Fall of the Roman Empire".....16 6279-6332
 Greeley: "The American Conflict".....17 6656-6661
 Green, J. R.: "History of the English People".....17 6665-6682
 Grote: "A History of Greece".....17 6747-6758
 Guizot: "History of Civilization in Europe".....17 6774
 Hallam: "Europe During the Middle Ages".....17 6855-6857
 Herodotus.....18 7292-7306
 Hildreth: "History of the United States".....18 7373-7380
 Holinshed: "Chronicles".....19 7446-7450
 Holst, Von: "The French Revolution tested by Mirabeau's Career".....19 7497
 Irving: "A History of New York".....20 8000
 Josephus: "Antiquities of the Jews," 21: 8364-8375, 8384; "The Jewish Wars".....8374, 8376
 Lecky: "History of European Morals".....22 8935-8951
 Livy: "History of Rome".....23 9095-9104
 Macaulay: "History of England".....24 9386-9398
 McCarthy: "History of Our Own Times".....24 9441-9450
 Machiavelli: "History of Florence".....24 9488
 McMaster: "History of the People of the United States".....24 9504, 9513
 Motley: "The Rise of the Dutch Republic," 26: 10380; "History of the United Netherlands," 10390, 10397; "Life and Death of John of Barneveld".....10400
 Parkman: "The Pioneers of France in the New World," 28: 11091; "The Jesuits in North America," 11103; "Montcalm and Wolfe".....11109
 Polybius: "The Histories".....30 11705-11710
 Prescott: "The Conquest of Mexico," 30: 11771; "Ferdinand and Isabella," 11779; "The Conquest of Peru".....11787
 Rambaud: "Civilization in France," 30: 12044-12048, 12060; "Germany Under Napoleon".....12046
 Ranke: "History of England," 30: 12077; "History of the Popes of Rome," 12083; "History of the Latin and Teutonic Nations".....12088-12093
 Rhodes: "History of the United States".....31 12208-12224
 Roosevelt: "The Winning of the West".....31 12385, 12390
 Sallust: "History of Catiline's Conspiracy," 32: 12746, 12748; "History of the War Against Jugurtha".....12749, 12754

History.—Continued

VOL. PAGE

- Schiller: "History of the Revolt of the United Netherlands".....33 12909, 12911
 Sismondi: "A History of the Italian Republics".....34 13476-13486
 Smith, Goldwin: "The Study of History".....34 13547
 Stubbs: "Constitutional History of England".....35 14143, 14147
 Suetonius.....35 14202, 14208
 Tacitus: "Domitian's Reign of Terror," 36: 14375; "Apostrophe to Agricola," 14376; "Manners and Customs of the Germans," 14377; "The Defeat of Varus: Servility of the Senate," 14384; "Death and Character of Tiberius," 14385; "The Great Fire at Rome".....14386
 Taine: "The Ancient Régime".....36 14427, 14452
 Thierry: "The True History of Jacques Bonhomme," 37: 14805; "The Conquest of England".....14810
 Thiers: "History of the French Revolution".....37 14829-14844
 Thucydides: "The Peloponnesian War".....37 14917-14931
 History, *Emerson*.....13 5451
 — and Poetry, The Difference Between, *Aristotle*.....2 797
 — of John Bull, The, *Arbutnot*.....2 723, 726, 727
 — David Grieve, The, *Ward*.....38 15642, 15658
 — Scientific Method Applied to, *Froude*.....15 6071
 — The Mythical Origin of, *Buckle*.....6 2683
 Hitomaru.....20 8160
 Hitopadeça, The.....29 11463
 Hobbes, Thomas.....18 7381
 Hoffman, Charles Fenno.....40 16475, 16571
 Hoffmann, Ernst Theodor Wilhelm.....18 7389
 Hogg, James.....18 7406
 Hohenlinden (Poem), *Campbell*.....8 3178
 Hōjōki, *Kamo no Chomei*.....20 8170
 Holbein, *Bodmer*.....5 2131
 Holberg, Ludvig, *W. M. Payne*.....18 7409
 Hold, Poets! (Poem), *Spofford*.....40 16607
 Hölderlin.....41 17004
 Holinshed, Raphael.....19 7445
- Holland.**
 Bilderdijk, Willem.....4 1884
 Cats, Jacob.....8 3353
 Dekker, Eduard Douwes.....11 4513-4520
 Descartes, René.....11 4585-4595
 Dutch Masters, The, *Amicis*.....1 471
 Erasmus.....14 5509
 Holland and Its People, *Amicis*.....1 462, 471
 Hooft, Pieter Corneliszoon.....19 7610
 Kempis, Thomas à.....21 8529
 Land of Pluck, The, *Amicis*.....1 462
 Maartens, Maarten.....23 9357
 Spinoza, Benedict.....35 13785
 Vondel, Joost von der.....38 15491
 Holland, Josiah Gilbert.....19 7451
 Holly-Tree, The (Poem), *Southey*.....35 13681
 Holmes, Oliver Wendell, *Mrs. James T. Fields*.....19 7457
 Holst, Hermann Eduard von.....19 7496
 Hölty, Ludwig Heinrich Christoph.....19 7505
 Holy and Profane State, The, *Thomas Fuller*.....15 6133, 6134
 — Grail, The Legend of the, *George McLean Harper*.....19 7515

	VOL.	PAGE
Holy Roman Empire, The, <i>Bryce</i>	6	2659
— Thursday (Poem), <i>Blake</i>	5	2048
— War, The, <i>Bunyan</i>	7	2749
Homage (Poem), <i>Hölty</i>	19	7512
Home (Poem), <i>Sill</i>	34	13441
— The, <i>Bremer</i>	6	2335, 2341
— Industries, <i>Adam Smith</i>	34	13530
— Influence, <i>Aguilar</i>	1	225, 230
— Tragedy, <i>Verga</i>	38	15299
Homer, <i>Thomas D. Seymour</i>	19	7551
— (Poem), <i>Carducci</i>	8	3209
— <i>Quintilian</i>	30	11997
— The Odyssey (Poem), <i>Lang</i>	22	8890
Homeric Hymns, The.....	19	7579
Homies of England, The (Poem), <i>Hemans</i>	18	7231
Homiakoff, Aleksei Stephanovich. 32	12589,	12603
Honest Lover, The (Poem), <i>Suckling</i>	35	14159
Hood, Thomas, <i>Lucia Gilbert Runkle</i>	19	7589
Hoof, Pieter Corneliszoon.....	19	7610
Hook, Theodore.....	19	7613
Hooker, Richard, <i>Walton</i>	38	15605
Hooper, Ellen Sturgis.....	41	16734
Hope (Poem), <i>Campbell</i>	8	3164
— (Poem), <i>Howells</i>	19	7656
— (Poem), <i>Shenstone</i>	34	13312
— is Like a Harebell (Poem), <i>C. G. Rossetti</i>	31	12399
— of the Heterodox, The (Poem), <i>Blackie</i>	41	16869
Hopper, Nora.....	40	16438
Horace, <i>Harriet Waters Preston</i>	19	7619
— <i>Corneille</i>	10	4075
— Lived, How, <i>Boissier</i>	5	2157
Horace's Farm (Poem), <i>Horace</i>	19	7637
Horatius (Poem), <i>Macaulay</i>	24	9422
— Coeles, at the Sublician Bridge, <i>Livy</i>	23	9095
Horizons (Poem), <i>Bushnell</i>	40	16392
Horne, Richard Henry Hengist.....	19	7641
Horrida Tempestas (Poem), <i>Horace</i>	19	7633
Horse-Pond, A Hunt in a, <i>Buckland</i>	6	2662
Hosier, The, <i>Blicher</i>	5	2070
Hosmer, Frederick Lucian.....	41	16843
Hospital Sketches, <i>Alcott</i>	1	284
Houghton, George.....	41	16950
— Lord.....	41	17007
Hour Ere the Break of Day, An (Poem), <i>Mörke</i>	26	10322
— of Death, The (Poem), <i>Hemans</i>	18	7233
Hour-Glass of Ashes, The (Poem), <i>Rückert</i>	31	12459
Hours of Exercise in the Alps, <i>Tyndall</i>	37	15142
— Thought on Sacred Things, <i>Martineau</i>	24	9762
House of Gentfolk, A, <i>Turgeneff</i>	37	15076
— Hate, The (Poem), <i>Anon.</i>	41	16903
— Life, The (Poem), <i>D. G. Rossetti</i>	31	12430
— Penarvan, The, <i>Sandau</i>	32	12808
— the Seven Gables, The, <i>Nathaniel Hawthorne</i>	18	7056, 7081
— — Trees, The (Poem), <i>Wetherald</i>	40	16527
Household Tales, <i>Grimm</i>	17	6735-6743
How Betsey and I Made Up (Poem), <i>Carleton</i>	41	16673
— Doth the Little Busy Bee (Poem), <i>Watts</i>	38	15724

	VOL.	PAGE
"How Glorious Fall the Valiant" (Poem), <i>Tyrtæus</i>	37	15165
"— Long, O Lord, How Long?" (Poem), <i>Buchanan</i>	41	16732
— Paderewski Plays (Poem), <i>Gilder</i>	16	6352
— Persimmons Took Care ob der Baby (Poem), <i>Champney</i>	40	16403
— Sleep the Brave (Poem), <i>Collins</i>	9	3872
— the Devil Took to Himself an Old Wife (Poem), <i>Sachs</i>	32	12632
— — Lover Periseth in his Delight (Poem), <i>Wyllatt</i>	39	16233
— to Ask and Have (Poem), <i>Lover</i>	23	9221
— — Love (Poem), <i>Parker</i>	40	16361
Howadji in Syria, The, <i>Curtis</i>	10	4226
Howe, Julia Ward.....	19	7645
— M. A. De Wolfe.....	41	16739
Howell, Elizabeth Lloyd.....	41	16895
Howells, William Deau.....	19	7653
Howitt, Mary.....	40	16365
Howland, Mary Woolsey.....	41	16852
How's My Boy (Poem), <i>Dobell</i>	12	4735
Hoyt, Ralph.....	41	16820
Hudayi II., of Anatolia.....	41	16966
Hudibras, <i>Butler</i>	7	2930
Hugh Wynne, Free Quaker, <i>S. W. Mitchell</i>	25	10124
Hughes, Thomas.....	19	7695
Hugo, Victor, <i>Adolphe Cohn</i>	19	7709
Huguenots, The, and Henry of Navarre, <i>Bauid</i>	3	1273
Human Development, <i>Herder</i>	18	7264
— Intercourse, <i>Hamerton</i>	17	6884
— Nature, <i>Hobbes</i>	18	7383
— — Immutability of, <i>Cowper</i>	10	4115
Humanity, Apotheosis of, <i>Herder</i>	18	7271
— The Cultus of, <i>Comte</i>	10	3942
Humble-Bee, The (Poem), <i>Emerson</i>	13	5455
Humboldt, Alexander von.....	19	7768
Hume, David, <i>M. A. Mikkelsen</i>	19	7777
Humming-Bird, The, <i>Buffon</i>	6	2695
— — — (Poem), <i>Very</i>	38	15327

Humor. See also Fiction.

Arbuthnot: "The History of John Bull," 2: 726-729; "Memoirs of Martinus Scriblerus".....	729
Browne, C. F. (Artemus Ward): "Edwin Forrest as Othello," 6: 2465; "High-Handed Outrage at Utica," 2467; "Affairs Round the Village Green," 2468; "Mr. Pepper," 2469; "Horace Greeley's Ride to Placer-ville".....	2470
Calverley: "An Examination Paper".....	7 3108
Canning: "Roger's Soliloquy".....	8 3192
Carroll: "Alice in Wonderland," 8: 3309-3315, 3319; "Through the Looking-Glass," 3315; "The Hunting of the Snark".....	3318
Foote, Samuel, Anecdotes of.....	15 5883-5888
Irving: "History of New York".....	20 8000
Hook: "The March of Intellect".....	19 7614
Smith, Sydney: "Dogs," 34: 13570; "Hand Shaking" — "Small Men," 13571; "Specie and Species" — "Review of the novel 'Granby' ".....	13572
Humor of France, The, <i>Mendès</i>	25 9908-9914
Hundred Pipers, The (Poem), <i>Lady Narne</i>	27 10546

Hungary.	VOL.	PAGE
Eötvös, Josef.....	14	5484
Jókai, Maurice.....	21	8831
Petőfi, Alexander.....	29	11347
Madách, Emerich.....	24	9515
Hungry Sea, The (Poem), <i>Broderip</i>	40	16553
Hunt, Leigh, <i>Ernest Rhys</i>	19	7791
Hunter, Anne.....	40	16377
Hunting in Abyssinia, <i>Baker</i>	3	1278
— of the Cheviot, The (Poem).....	3	1319
— — — Snark, The, <i>Carroll</i>	8	3318
Hurlburt, William Henry.....	41	16865
Husband and Wife (Poem), <i>Japanese</i>	20	8159
Hushed be the Camps To-day (Poem), <i>Whitman</i>	39	15909
Hutcheson, Helen Thayer.....	41	16721, 16791
Huxley, Thomas Henry, <i>E. Ray Lan-</i> <i>kester</i>	19	7805
Hyacinth, The (Poem), <i>Hayne</i>	18	7114
Hybrias.....	37	15178
Hyde, Douglas.....	40	16363
Hydriotaphia, or Urn Burial, <i>Sir Thomas</i> <i>Browne</i>	6	2500
Hygiene. See <i>Medicine and Hygiene</i> .		
Hylas (Poem), <i>Taylor</i>	36	14534
Hymns.		
A Charge to Keep I Have, <i>Wesley</i>	38	15813
A Little While, <i>Bonar</i>	40	16379
Abide With Me, <i>Lyte</i>	41	16848
Ancient Gueber Hymn, <i>Anon</i>	41	16832
And Have I Measured Half My Days, <i>Wesley</i>	38	15814
Art Thou Weary? <i>St. Stephen the</i> <i>Sabaite</i>	41	16892
A Safe Stronghold, Our God is Still, <i>Luther</i>	23	9332
Buddhist Hymn.....	20	8178
Christmas Hymn, <i>Tate</i>	41	16873
— — — for Children, <i>Luther</i>	23	9337
Come, Holy Spirit, Heavenly Dove, <i>Watts</i>	38	15721
Come Ye Disconsolate, <i>Moore</i>	41	16869
De Resurrectione Domini, <i>Saint Vic-</i> <i>tor</i>	32	12729
— Sancto Spiritu, <i>Saint Victor</i>	32	12730
Dedication Hymn, <i>Willis</i>	39	16007
Eternal Beam of Light Divine, <i>Wesley</i>	38	15810
Evening Hymn, <i>Keble</i>	21	8517
— — — <i>Robbins</i>	41	16857
Father, I Stretch My Hands to Thee, <i>Wesley</i>	38	15808
From the Recesses of a Lowly Spirit, <i>Bowring</i>	5	2267
Gentle Jesus, Meek and Mild, <i>Wesley</i>	38	15810
Golden Palace, The, <i>Bowring</i>	5	2270
Hail! Holy, Holy, Holy Lord, <i>Wesley</i>	38	15813
How Doth the Little Busy Bee, <i>Watts</i>	38	15724
Hymn to the Sun, <i>Paludan-Müller</i>	28	11019
I Hold Still, <i>Sturm</i>	41	16893
— Love to Steal Awhile Away, <i>Brown</i>	41	16881
— "Would Not Live Away," <i>Muh-</i> <i>lenberg</i>	41	16862
In Praise of Neptune, <i>Campion</i>	8	3186
— the Cross of Christ I Glory, <i>Bow-</i> <i>ring</i>	5	2265
Jesu, My Strength, My Hope, <i>Wesley</i>	38	15817
Jesus, Lover of My Soul, <i>Wesley</i>	38	15816

Hymns.—Continued	VOL.	PAGE
Jesus Shall Reign Where'er the Sun, <i>Watts</i>	38	15719
Joy to the World, the Lord is Come, <i>Watts</i>	38	15720
Lead, Kindly Light, <i>Newman</i>	27	10616
Let Dogs Delight to Bark and Bite, <i>Watts</i>	38	15723
Light of Life, Seraphic Fire, <i>Wesley</i>	38	15808
Love Divine, All Love Excelling, <i>Wes-</i> <i>ley</i>	38	15809
Miscellaneous Hymns, <i>Heber</i>	18	7156-7157
Missionary Hymn, <i>Heber</i>	18	7155
Morning, <i>Keble</i>	21	8516
— Hymn, <i>Ken</i>	41	16858
My Faith Looks Up to Thee, <i>Palmer</i>	41	16865
Nativity, The, <i>Milton</i>	25	10048
Nearer Home, <i>Cary</i>	41	16853
— My God, to Thee, <i>Sarah Flower</i> <i>Adams</i>	1	147
Not My Will, But Thine, <i>M. A. L.</i>	41	16897
O Little Town of Bethlehem, <i>Brooks</i>	6	2420
Onward, Christian Soldiers, <i>Baring-</i> <i>Gould</i>	41	16882
Our God, Our Help in Ages Past, <i>Watts</i>	38	15718
Paradise, <i>Faber</i>	41	16860
Praise to God, <i>Barbault</i>	4	1495
Psalm, 137th, <i>Bacon</i>	3	1201
"Raghuvansa," Hymn from the, <i>Kāli-</i> <i>dasā</i>	21	8460
Recessional, <i>Kipling</i>	40	16433
Rig-Veda, Hymns of the.....	20	7939-7946
Saint Bernard's Hymn.....	4	1822
Sun-Day Hymn, A, <i>Holmes</i>	19	7470
Sursum, <i>Doddridge</i>	41	16850
Take My Life, <i>Havergal</i>	41	16900
Teach Me, O Forest, <i>Oehlenschläger</i>	27	10774
The Spacious Firmament on High, <i>Addison</i>	1	171
There is a Land of Pure Delight, <i>Watts</i>	38	15722
Thou Hidden Love of God, Whose Height, <i>Wesley</i>	38	15807
— Very Present Aid, <i>Wesley</i>	38	15812
— Whom My Soul Admires Above, <i>Watts</i>	38	15720
To Amen Ra, <i>Egyptian</i>	13	5309
— Jupiter, <i>Callimachus</i>	7	3103
— the Aten, <i>Egyptian</i>	13	5306
— Usertesen III., <i>Egyptian</i>	13	5303
— Virtue, <i>Aristotle</i>	2	801
— Zens, <i>Cleanthes</i>	9	3784
Vedic Hymns.....	20	7939-7946
Vesper Hymn, <i>Abélard</i>	1	33
Watchman! What of the Night, <i>Bow-</i> <i>ring</i>	5	2266
Welcome, Sweet Day of Rest, <i>Watts</i>	38	15721
When I Survey the Wondrous Cross, <i>Watts</i>	38	15722
Zoroaster, A Psalm of.....	3	1088
Hymn and Prayer (Poem), <i>Clarke</i>	41	16870
— of Pan (Poem), <i>Shelley</i>	34	13304
— to Intellectual Beauty (Poem), <i>Shelley</i>	34	13288
— Joy (Poem), <i>Schiller</i>	33	12894
— Proserpine (Poem), <i>Swinburne</i>	36	14296
— the Night (Poem), <i>Longfellow</i>	23	9150
Hyperion (Poem).....	21	8503
Hypocrisy—The Wolf in Sheep's Cloth- ing, <i>Æsop</i>	1	204

I

	VOL.	PAGE
I AM SO SAD, O GOD! (Poem), <i>Slowacki</i>	34	13517
" — Have Loved Flowers That Fade" (Poem), <i>Anon</i>	41	16812
— Heard You Solemn-Sweet Pipes of the Organ (Poem), <i>Whitman</i>	39	15892
" I' Ho Pien di Sospir Quest' Aer Tutto" (Poem), <i>Petrarch</i>	29	11379
I Hold Still (Hymn), <i>Sturm</i>	41	16893
— Miei Ricordi, <i>Azeglio</i>	3	1134-1140
— Love to Steal Awhile Away (Hymn), <i>Brown</i>	41	16881
— Remember, I Remember (Poem), <i>Hood</i>	19	7608
— Wandered Lonely as a Cloud, <i>Wordsworth</i>	39	16220
— Wonder (Poem), <i>Fabbri</i>	40	16619
" — Would Not Live Alway" (Hymn), <i>Muhlenberg</i>	41	16862
Iago's Soldier-Songs (Poem), <i>Shakespeare</i>	33	13216
Ibn Sinā, <i>Thomas Davidson</i>	19	7835
Ibrahim, Son of Kunaif.....	2	687
Ibsen, Henrik, <i>William H. Carpenter</i>	20	7839
Ibycus.....	37	15180
Iceland.		
— Arnason, Jón.....	2	802-812
— Eddas, The.....	13	5113
— Icelandic Legends, <i>Arnason</i>	2	803-812
— Literature, <i>William Sharp</i>	20	7865
— Iceland First Seen (Poem), <i>Morris</i>	26	10347
— Fisherman, An, <i>Loti</i>	23	9206
Ichabod (Poem), <i>Uhland</i>	37	15198
— (Poem), <i>Whittier</i>	39	15930
Ideal, Constancy to an, <i>Weiss</i>	38	15770
Idealism, Materialism and, <i>Huxley</i>	19	7822
Identity (Poem), <i>Aldrich</i>	1	315
Idyll (Poem), <i>Runeberg</i>	32	12508
Idylls of the King (Poem), <i>Tennyson</i>	19:7542-7548; 36	14583, 14629
" If Doughty Deeds" (Poem), <i>Graham of Gairmore</i>	40	16588
— I Could Only Write (Poem), <i>Campomora</i>	40	16359
" — Have Sinned" (Poem), <i>Coleridge</i>	41	16907
— Should Die To-night (Poem), <i>Smith</i>	40	16378
" — Were Dead" (Poem), <i>Pulmore</i>	28	11183
— Love were Not (Poem), <i>Coates</i>	40	16629
" — Spirits Walk" (Poem), <i>Burroughs</i>	41	17005
" — This were Faith" (Poem), <i>Stevenson</i>	35	13939
— We Had the Time (Poem), <i>Burton</i>	41	16744
— You but Knew (Poem), <i>Sully-Prudhomme</i>	36	14217
Il Penseroso (Poem), <i>Millon</i>	25	10060
Iliad, <i>Homer</i>	19	7561-7568
Illusions Perdues, <i>Balzac</i>	3	1361
Imaginary Correspondence of Pericles and Aspasia, <i>Landon</i>	22	8868
Imitation of Christ, <i>Thomas à Kempis</i>	21	8535-8540
Immanence (Poem), <i>Anon</i>	41	16814
Immen-see, <i>Storm</i>	35	14040

	VOL.	PAGE
Immermann, Karl Lebrecht.....	20	7896
Immortality—Death and a Future Life (Poem), <i>Campbell</i>	8	3168
— Intimations of (Poem), <i>Wordsworth</i>	39	16223
— of Genius, The (Poem), <i>Propertius</i>	30	11868
— The Future Life (Poem), <i>Bryant</i>	6	2640
Impatience (Poem), <i>Thaxter</i>	37	14766
Impeachment of Night, The, <i>Michelangelo</i>	25	9980
Improvement, The March of, <i>Everett</i>	14	5609
Improvisatore, The, <i>Andersen</i>	2	537
Imr-al-Kais.....	2	676
In a Gothic Church (Poem), <i>Carducci</i>	8	3210
— Rose-Garden (Poem), <i>Bennett</i>	41	16815
— Year (Poem), <i>Robert Browning</i>	6	2584
— Autumn (Poem), <i>Thaxter</i>	37	14768
— Death's Despite (Poem), <i>Thaxter</i>	37	14766
— Goethe's Garden (Poem), <i>E. Brenzano</i>	6	2353
— Good Quarters (Poem), <i>Déroulde</i>	11	4582
— Green Old Gardens (Poem), <i>Fane</i>	40	16528
— Hebride Seas (Poem), <i>Celtic</i>	8	3436
— Imagine Pertransit Homo (Poem), <i>Campion</i>	41	16880
— Little's (Poem), <i>Gannett</i>	41	16838
— Memoriam (Poem), <i>Tennyson</i>	36	14582, 14615
— Memory of the author of "Obermann," 1849 (Poem), <i>Matthew Arnold</i>	2	868
— — Walter Savage Landor (Poem), <i>Swinnburne</i>	36	14306
— My Own Album (Poem), <i>Lamb</i>	22	8824
— Old New York, <i>Janvier</i>	20	8143
" — Qual Parte del Cielo, in Quale Idea" (Poem), <i>Petrarch</i>	29	11377
— School Days (Poem), <i>Whittier</i>	39	15926
" — Spring Cydonian Apple-trees" (Poem), <i>Ibycus</i>	37	15181
— Springtide (Poem), <i>Morris</i>	40	16496
— the Cathedral of Toledo (Poem), <i>Zorrilla</i>	39	16328
— Children's Hospital (Poem), <i>Tennyson</i>	36	14633
— Dark, In the Dew (Poem), <i>Prescott</i>	40	16362
— Docks (Poem), <i>Guiney</i>	40	16556
— Fisher's Cabin (Poem), <i>Heine</i>	18	7196
— Gray Goth, <i>Ward</i>	38	15625
— Tennessee Mountains, <i>Murfree</i>	26	10455
— Tunnel (Poem), <i>Harle</i>	17	6992
— Year '13, <i>Reuler</i>	31	12200
— Three Days (Poem), <i>Robert Browning</i>	6	2583
— Usum Delphini (Poem), <i>Whicher</i>	40	16468
Inca, The Capture of the, <i>Prescott</i>	30	11787
Incendiarism in Ireland, <i>Bright</i>	6	2058
Inchcape Rock, The (Poem), <i>Southey</i>	35	13683
Inconsistency—The Satyr and the Traveler, <i>Æsop</i>	1	205
— in our Expectations, Against, <i>Barbault</i>	4	1484
Inconstancy Upbraided (Poem), <i>Robert Aytoun</i>	3	1107

India.	VOL.	PAGE	Ireland.—Continued	VOL.	PAGE
Arabian Nights, The	2	622	Croly, George	10	4197
Baber	3	1141-1148	Edgeworth, Maria	13	5151
Dutt, Toru	13	5075	Grattan, Henry	16	6615
India (Poem), <i>Annunzio</i>	2	585	Incendiarism, <i>Bright</i>	6	2358
Indian Epigrams, A Group of	41	16989-16995	Lever, Charles	23	9025
— Literature, <i>E. W. Hopkins</i>	20	7905	Lover, Samuel	23	9216
Jayadeva	20	8208	Maginn, Dr. William	24	9564
Kālidāsa	21	8455	Mahaffy, John Pentland	24	9569
Nabob of Arcot's Debts, The, <i>Burke</i>	7	2793	Mangan, James Clarence	24	9664
Pilpay, <i>C. R. Lanman</i>	29	11437	O'Mahony, Francis Sylvester	27	10845
Revel, The (Poem), <i>Dowling</i>	40	16373	O'Reilly, John Boyle	27	10857
Vedas, The, and Their Theology, <i>J. W. Draper</i>	12	4866	Ossian and Ossianic Poetry	27	10865
Indian Maid's War Song (Poem), <i>Anon.</i>	41	17019	Shan Van Vocht, The (Poem), <i>Anon.</i>	40	16344
— Serenade, The (Poem), <i>Shelley</i>	34	13291	State of Ireland, The, <i>Bright</i>	6	2361
— Summer (Poem), <i>Dickinson</i>	40	16510	Wearing of the Green, The (Poem), <i>Boucicault</i>	40	16396
— (Poem), <i>Rollins</i>	40	16509	Irish Avatâr, The (Poem), <i>Byron</i>	7	2986
Indiana, <i>Sand</i>	32	12765	— Lullaby (Poem), <i>Graves</i>	40	16336
Indian's Death Song, The (Poem), <i>Anne Hunter</i>	40	16377	— Maiden's Song, The (Poem), <i>Banim</i>	4	1473
Indians of the Northwest, The, <i>Roosevelt</i>	31	12385	Ironie Requiem, An (Poem), <i>Hood</i>	19	7594
Indicator, The, <i>Hunt</i>	19	7797	Irony, <i>France</i>	15	5918
Indifference (Poem), <i>Petöfi</i>	29	11356	Irreparable Loss (Poem), <i>Michael Angelo</i>	25	9981
Indwelling God, The (Poem), <i>Hosmer</i>	41	16843	Irving, Edward, <i>Oliphant</i>	27	10842
Inez (Poem), <i>Read</i>	30	12101	— Washington, <i>Edwin W. Morse</i>	20	7991
Infinite, The (Poem), <i>O'Reilly</i>	27	10864	Is There for Honest Poverty (Poem), <i>Burns</i>	7	2854
Influence of Sea Power upon History, The, <i>Mahan</i>	24	9581	Isaaks, Jorge	20	8046
Ingelw, Jean	20	7968	Isidorus	16	6649
Ingemann, Bernhard Severin	20	7982	Islands of the Blest, The, <i>Atterbom</i>	2	937
Ingoldsby Legends, The, <i>Barham</i>	4	1506, 1511, 1522	Isolation (Poem), <i>Matthew Arnold</i>	2	866
Ingratitude—The Countryman and the Snake, <i>Æsop</i>	1	204	It Fortifies My Soul to Know (Poem), <i>Clough</i>	9	3835
The Pine, <i>Babrius</i>	3	1153	— is a Beauteous Evening, Calm and Free (Poem), <i>Wordsworth</i>	39	16214
Ingres, <i>Blanc</i>	5	2056	— all One in the Turkish (Poem), <i>Shermidedeh</i>	41	16965
Inheritance, The, <i>Ferrier</i>	14	5651	— Not to be Thought of (Poem), <i>Wordsworth</i>	39	16216
Inner Temple Masque, <i>W. Browne</i>	6	2514, 2516	— Was on a Morn When We were Thrang (Poem), <i>Baillie</i>	3	1259
Inquiry, The (Poem), <i>Carew</i>	8	3224	It's ain Droop o'Dew (Poem), <i>Aird</i>	40	16444
Inscription for a Fountain (Poem), <i>B. W. Procter</i>	30	11855	— Hame, and It's Hame" (Poem), <i>Cunningham</i>	40	16443
— an Altar Dedicated to Artemis, <i>Simonides of Ceos</i>	34	13468	"Italia Mia, Benchè 'l Parlar Sia Indarno" (Poem), <i>Petrarch</i>	29	11366
Inspector, The, <i>Gogol</i>	16	6461			
Inspiration (Poem), <i>Thoreau</i>	37	14877			
— (Poem), <i>Verlaine</i>	38	15321			
Institutes of Oratory, <i>Quintilian</i>	30	11986-11996			
— the Christian Religion, <i>Calvin</i>	8	3120-3128			
Intellectual Development of Europe, The, <i>Draper</i>	12	4866, 4870			
Intelligence and Genius, <i>Arnold</i>	2	855			
Intimations of Immortality (Poem), <i>Wordsworth</i>	39	16223			
Introduction to the Principles of Morals and Legislation, <i>Bentham</i>	4	1776			
Inundation, The (Poem), <i>Thomson</i>	37	14856			
Invasion of the Crimea, The, <i>Kinglake</i>	21	8605			
Inventions, Antiquity of, <i>Phillips</i>	29	11424			
Invitation to Mæcenās, An (Poem), <i>Horace</i>	19	7632			
Invocation (Poem), <i>Anon</i>	41	17003			
Ipogenia, <i>Euripides</i>	14	5575			
Ipswich (Poem), <i>Field</i>	14	5691			
Ireland.					
Allingham, William	1	428			
Banim, John and Michael	4	1458			
Barlow, Jane	4	1543			
Celtic Literature: Irish	8	3404			
Church, The Established, <i>Bright</i>	6	2363			

Italy.—Continued	VOL.	PAGE
Goldoni, Carlo.....	16	6475
In the 13th Century, <i>Sismondi</i>	34	13476
Invasion by Charles VIII. of France, <i>Symonds</i>	36	14351
Italian Art in Its Relation to Religion, <i>Symonds</i>	36	14340
— Senset, An (Poem), <i>Byron</i>	7	2966
Italians, The, as Musicians and Audi- tors, <i>Berlioz</i>	4	1811
Leopardi, Giacomo.....	22	8977
Machiavelli Niccolo.....	24	9479
Manzoni, Alessandro.....	24	9671
May-Day in Albano, A, <i>Jackson</i>	20	8065
Mazzini, Joseph.....	25	9843
Michel Angelo.....	25	9977
"Miserere" in the Sixtine Chapel, <i>Andersen</i>	2	537
Naples and Vesuvius, <i>Quinel</i>	30	11964
Novara, The Battle of, <i>Ranke</i>	30	12090
Orvieto Cathedral, The Building of, <i>Norton</i>	27	10710
Parini, Giuseppe.....	28	11042
Pellico, Silvio.....	28	11263
Petrarch.....	29	11357
Pulci, Luigi.....	30	11891

Italy.—Continued	VOL.	PAGE
Ravenna, <i>Symonds</i>	36	14362
Rome, <i>De Staël</i>	35	13843
Ruffini, Giovanni Domenico.....	31	12471
Serao, Matilde.....	33	13133
Swiss Army in Italy, The, in 1513, <i>Ranke</i>	30	12090
Tasso, Torquato.....	36	14469
To Italy (Poem), <i>Filicaja</i>	14	5734
Urbino, The Court of, <i>Castiglione</i>	8	3343
Vasari, Giorgio.....	37	15248
Venice (Poem), <i>Byron</i>	7	2959, 2960
— (Poem), <i>Platen</i>	29	11517
— <i>Ruskin</i>	32	12526, 12532
— <i>Sand</i>	32	12788
— (Poem), <i>Symonds</i>	36	14365
Verga, Giovanni.....	38	15297
Vesuvius, The Eruption of, <i>Pliny</i>	29	11593
Villari, Pasquale.....	38	15554
Itinerary, The (Poem), <i>Rutilius</i>	31	12370
Ivanhoe, <i>Scott</i>	33	13036, 13045
Ivo the Gentleman, <i>Auerbach</i>	2	964
Ivry, The Battle of, <i>Baird</i>	3	1273
Ivy Green, The (Poem), <i>Dickens</i>	11	4688
Ixtlilxóchitl.....	22	8908

J

JACK, <i>Dandel</i>	11	4440, 4449, 4456
Jackson, Andrew, <i>Parton</i>	28	11125
— <i>Schurz</i>	33	12987
— Helen Fiske.....	20	8057
Jaffar (Poem), <i>Hunt</i>	19	7794
Jataka, The.....	29	11440-11463, 11474-11479, 11483
James, Henry.....	20	8071
— the Brother of Our Lord, The Death of, <i>Josephus</i>	21	8372
Jāmi, A. V. <i>Williams Jackson</i>	20	8110
Jane Eyre, <i>Brontë</i>	6	2389
Janvier, Thomas Allibone.....	20	8117
Japan.		
Japanese Literature, <i>Clay MacCanley</i>	20	8145
My First Day in the Orient, <i>Hearn</i>	18	7143-7152
Jasmin, Jacques, <i>Harriet Waters Preston</i>	20	8187
Jason, The Life and Death of, <i>William Morris</i>	2	733
Jayadeva, A. F. <i>Williams Jackson</i>	20	8208
Jealous Wife, The, <i>Colman</i>	10	3902
Jealousy—The Belly and the Members, <i>Æsop</i>	1	205
Jeanie Morrison (Poem), <i>Motherwell</i>	26	10367
Jeanne d'Arc, The Death of, <i>Michelet</i>	25	9985
Jefferies, Richard.....	20	8215
Jefferson, Thomas, <i>Paul Leicester Ford</i>	21	8229
Jefferson's Rip Van Winkle, <i>Winter</i>	39	16062
Jerrold Douglas.....	21	8257
Jerusalem Delivered, <i>Tasso</i>	36	11472, 14175-14506
Jessie Lee (Poem), <i>Barnes</i>	4	1568
Jester's Plea, The (Poem), <i>Locker-Lamp- son</i>	23	9123
Jesu, My Strength, My Hope (Poem), <i>Wesley</i>	38	15817
Jesuits in Germany, The, <i>Ranke</i>	30	12083

Jesuits in North America in the Seven- teenth Century, The, <i>Parkman</i>	28	11103
— Loyola and the, <i>Macaulay</i>	24	9411
Jesus, Lover of My Soul (Hymn), <i>Wesley</i>	38	15816
— Mistakes About, <i>Theodore Parker</i>	28	11077
— Shall Reign Where'er the Sun (Hymn)' <i>Watts</i>	38	15719
— the Carpenter (Poem), <i>Liddell</i>	41	16876
— — Messiah, <i>Edersheim</i>	13	5146
Jew of Malta, The, <i>Marlowe</i>	24	9727
Jewels, The (Poem), <i>Heine</i>	18	7198
Jewett, Sarah Orne.....	21	8269
Jewish Literature. See <i>Hebrew Literature</i> .		
— Wars, The, <i>Josephus</i>	21	8373-8381
Jews, The, and Civilization, <i>Renan</i>	31	12180
Jim (Poem), <i>Harte</i>	17	6988
— Bludso, of the Prairie Belle (Poem), <i>Hay</i>	18	7108
Joan of Arc, <i>De Quincey</i>	11	4578
Joannes Barbatellus.....	16	6648
Jock o' Hazeldean (Poem), <i>Scott</i>	33	13071
Jogadhiya Uma (Poem), <i>Torn Dull</i>	13	5077
Johann Hadloub.....	38	15600
Johanna, Queen, of Spain, <i>Ranke</i>	30	12088
John Anderson, My Jo (Poem), <i>Burns</i>	7	2850
— Brent, <i>Winthrop</i>	39	16076, 16077
— Bull's Charity Subscriptions, <i>Sydney Smith</i>	34	13564
— Halifax, Gentleman, <i>Crack</i>	10	4124
— Inglesant, <i>Shorthouse</i>	34	13363, 13365-13384
Johnie Cock (Poem).....	3	1326
Johnson, Charles Frederick.....	41	16788
— E. Pauline.....	40	16536, 16595; 41
— Ellen Frances Terry.....	41	16796
— Robert Underwood.....	41	16736
— Samuel, <i>George Birkbeck Hill</i>	21	8283
— — <i>Rivrell</i>	4	1900

	VOL.	PAGE
Johnson, Samuel.....	41	16872
— Life of, <i>Boswell</i>	5	2228, 2232
Johnston, Richard Malcolm.....	21	8317
Jókai, Maurice, <i>Emil Reich</i>	21	8331
Jonah's Voyage in the Whale (Poem), <i>Anon</i>	41	16915
Jones, Ebenezer.....	40	16534
— Ernest Charles.....	41	16752
Jonson, Ben, <i>Barrett Wendell</i>	21	8341
— To the Memory of (Poem), <i>Cleveland</i>	41	16776
— (Poem), <i>Beaumont</i>	4	1685
José, <i>Valdés</i>	37	15200
Joseph Adams, <i>Fielding</i>	14	5704, 5708
Josephus, <i>Edwin Knox Mitchell</i>	21	8361
Joubert, Joseph, <i>T. W. Higginson</i>	21	8385
Journals. See <i>Diaries and Journals</i> .		
Journey Round My Room, The, <i>De Maistre</i>	24	9618, 9621
Joy to the World, the Lord is Come (Hymn), <i>Watts</i>	38	15720

	VOL.	PAGE
Jays of Heaven, The (Poem), <i>Thomas à Kempis</i>	21	8533
Juana (Poem), <i>De Mussel</i>	26	10509
Juanita la Larga, <i>Valera</i>	37	15223
Judaism, <i>Darmesteter</i>	11	4382
Judd, Sylvester.....	21	8399
Jude the Obscure, <i>Thomas Hardy</i>	17	6987
Judgment, The (Poem), <i>Goodale</i>	41	16906
— of Paris, The, <i>Lucian</i>	23	9291
— The Last, <i>Wesley</i>	38	15804
Judson, Emily Chubbuck.....	41	17014
Juggler, The (Poem), <i>Gay</i>	15	6244
Julian, The Emperor, Death of, <i>Gibbon</i>	16	6296
Julianus Ægyptius.....	16	6648
Julius Caesar, <i>Shakespeare</i>	33	13258
June (Poem), <i>Bryan</i>	6	2638
— in London (Poem), <i>Gale</i>	40	16614
Just a Multitude of Curls (Poem), <i>Fabbri</i>	40	16384
Justice (Poem), <i>Richardson</i>	41	16901
— and Utility, <i>Mill</i>	25	10022
Juvenal, <i>Thomas Bond Lindsay</i>	21	8411

K

KABBALAH, THE, <i>Samuel A. Binion</i>	21	8425
Kalevala, THE, <i>William Sharp</i>	21	8443
Kālidāsa.....	20	7929, 7931, 7934
— <i>A. V. Williams Jackson</i>	21	8455
Kamo no Chomei.....	20	8170
Kant, Immanuel, <i>Josiah Royce</i>	21	8477
Katari.....	2	688
Katharina (Poem), <i>Heine</i>	18	7194
Kathleen Mavourneen (Poem), <i>Crawford</i>	40	16595
Kearsarge, THE (Poem), <i>Roche</i>	40	16570
Keats, John, <i>Louise Imogen Guiney</i>	21	8497
Keble, John.....	21	8513
Keller, Gottfried.....	21	8518
— Helen (Poem), <i>Sledman</i>	41	16846
Kempis, Thomas à, <i>John Malone</i>	21	8529
Ken, Thomas.....	41	16859
Kendall, Henry Clarence.....	40	16541
Kenelm Chillingly, <i>Bulwer</i>	6	2702, 2723
Kenilworth, <i>Scott</i>	33	13024
Keppel, Lady Caroline.....	40	16598
Kerner, Justinus.....	41	16748
Kerninghan, Robert K.....	41	16761
Key, Francis Scott.....	40	16434
Khayyám, Omar, <i>Nathan Haskell Dole</i>	21	8541
Kidnapped, <i>Stevenson</i>	35	13945
Kielland, Alexander.....	21	8565
Kimball, Harriet McEwen.....	41	16892
King Christian (Poem), <i>Ewald</i>	14	5619
— Grace Elizabeth.....	21	8573
— Henry IV., <i>Shakespeare</i>	33	13213-13251
— V., <i>Shakespeare</i>	33	13251
— VIII., <i>Shakespeare</i>	33	13208
— In Egypt, A (Poem), <i>Hutcheson</i>	41	16791
— of Denmark's Ride, THE (Poem), <i>Nor- ton</i>	40	16650
— Yvetot (Poem), <i>Béranger</i>	4	1790
— Philip's War, <i>Bancroft</i>	3	1442
— René's Daughter, <i>Hertz</i>	18	7319, 7323

King Richard II., <i>Shakespeare</i>	33	18241
— III., <i>Shakespeare</i>	33	18256
— Schuyler.....	41	16694
King's Dust, The (Poem), <i>Spofford</i>	35	13817
— Tragedy, The (Poem), <i>D. G. Rosselli</i>	31	12422
Kingdom of Heaven, The, <i>Maurice</i>	25	9832
— — — <i>Wesley</i>	38	15799
Kinglake, Alexander William.....	21	8599
Kingsley, Charles.....	22	8611
— Henry.....	40	16496
Kinship of the Arts, The, <i>Bodmer</i>	5	2130
Kinvad Bridge, The.....	26	10581
Kipling, Rudyard.....	22: 8633; 40	16433
Kiss Refused, The (Poem), <i>Maykov</i>	32	12605
Kit Carson's Ride (Poem), <i>Miller</i>	25	10032
Kitten, The (Poem), <i>Baillie</i>	3	1269
Kleist, Heinrich von, <i>Charles Harvey Ge- nung</i>	22	8665
Klopstock, Friedrich G., <i>Kuno Francke</i>	22	8691
Knee-Deep in June (Poem), <i>Riley</i>	31	12270
Knight Toggenburg, The (Poem), <i>Schiller</i>	33	12884
Knights, The, <i>Aristophanes</i>	2 761, 773	
Knitting-Room, The, <i>Blicher</i>	5 2065	
Knortz, Karl.....	41	16706
Knowledge, In Praise of, <i>Bacon</i>	3	1190
Knox, Isa Craig.....	41	16926
Kojiki, <i>Japanese</i>	20 8146, 8155	
Kokinshū, <i>Japanese</i>	20 8147, 8161, 8162	
Kongen, <i>Björnson</i>	5 1965	
Koran, The, <i>Henry Preserved Smith</i>	22	8707
— <i>J. W. Draper</i>	12	4870
Körner, Karl Theodor.....	22 8725	
Kors, Davie, <i>Eckhoud</i>	13 5202	
Kozlov, Ivan Ivanovich.....	32	12600
Kraft von Toggenburg.....	38	15597
Krasinski, Sigismund.....	22 8735	
Kubla Khan (Poem), <i>Coleridge</i>	9 8853	
Kulnasatz, My Reindeer (Poem), <i>Anon.</i>	41	16997

L

	VOL.	PAGE
LA BELLE DAME SANS MERCI (Poem), <i>Keats</i>	21	8510
Labid.....	2	680
Labor, <i>Carlyle</i>	8	3242
Laborde, M. de.....	40	16436
Laboulaye, Édouard René Lefebvre.....	22	8747
La Bruyère, Jean de.....	22	8760
Labyrinth, The, <i>Baggesen</i>	3	1237, 1239
La Charpie (Poem), <i>Sully-Prudhomme</i>	36	14213
— Chartreuse de Parme, <i>Stendhal</i>	4	1867, 1869, 1878
Lachesis Lapponica, <i>Linnaeus</i>	23	9084, 9086
La Débâcle, <i>Zola</i>	39	16292
— de Bringas, <i>Galdós</i>	15	6170
Ladies Lindores, The, <i>Oliphant</i>	27	10832
— of St. James, The (Poem), <i>Dobson</i>	12	4749
Lady Blanche, The (Poem), <i>Smith</i>	40	16649
— of Monsoreau, The, <i>Dumas</i>	12	4997
— — Shalott, The (Poem), <i>Tennyson</i>	36	14587
— — the Lake, The (Poem), <i>Scott</i>	33	13062, 13068
— Poverty, The (Poem), <i>Anon</i>	40	16494
Ladye Love, The (Poem), <i>Davie</i>	41	16704
Lady's Looking-Glass, The (Poem), <i>Prior</i>	30	11847
La Fayette, Madame de.....	22	8767
La Fontaine, Jean de, <i>George McLean Harper</i>	22	8779
La Grande Bretèche, <i>Balzac</i>	3	1356
Lailā and Majnūn (Poem), <i>Nizāmi</i>	27	10666
Laird o' Cockpen, The (Poem), <i>Lady Nairne</i>	27	10549
Lake Trasimene, The Battle of, <i>Livy</i>	23	9100
La Légende d'un Peuple (Poem), <i>Fréchet</i>	15	5967
— Leva, <i>Pereda</i>	29	11309
Lalla Rookh (Poem), <i>Moore</i>	26	10275
L'Allegro (Poem), <i>Milton</i>	25	10057
Lamartine, <i>Alcée Fortier</i>	22	8801
Lamb, Charles, <i>Alfred Ainger</i>	22	8817
— — <i>De Quincey</i>	11	4561
Lamballe, The Princess de, <i>Dobson</i>	12	4756
Lambert, Eva L. Ogden.....	40	16355
Lame Lover, The, <i>Foot</i>	15	2879
Lamennais, Hugues Félicité Robert de, <i>Grace King</i>	22	8845
Lament (Poem), <i>Ahi</i>	41	16970
— (Poem), <i>Vogelweide</i>	38	15589
— of the Irish Emigrant (Poem), <i>Dufferin</i>	40	16372
Lamentation for Bion, The (Poem), <i>Moschus</i>	26	10361
L'Ami des Femmes, <i>Dumas</i>	12	5011
Lamii.....	41	16974-16980
L'Amour par Terre (Poem), <i>Verlaine</i>	38	15317
Lampman, Archibald.....	40	16641
Land o' the Leal, The (Poem), <i>Lady Nairne</i>	27	18545
— of Counterpane, The (Poem), <i>Stevenson</i>	35	13937
Landing of the Pilgrim Fathers, The (Poem), <i>Hemans</i>	18	7232

	VOL.	PAGE
Landon, Letitia Elizabeth.....	40	16484
Landor, Walter Savage, <i>W. C. Lavatun</i>	22	8861
— — (Poem), <i>Swinburne</i>	36	14306
Landscape, <i>Blanc</i>	5	2061
— <i>Hamerton</i>	17	6882
Lang, Andrew.....	2	945-955; 22
Language, Race and, <i>Freeman</i>	15	5992
Lanier, Sidney, <i>Richard Burton</i>	22	8891
Lanigan, George Thomas.....	41	16682
Lantern-Bearers, The, <i>Stevenson</i>	35	13944
Laocoön, <i>Lessing</i>	23	9021-9022
Lapidaries, Bestiaries and.....	4	1852-1860
Laplace, <i>Arago</i>	2	708
Lapland Alps, The, <i>Linnaeus</i>	23	9086
— Observations, <i>Linnaeus</i>	23	9084
— Song (Poem), <i>Anon</i>	41	16997
La Princesse Georges, <i>Dumas</i>	12	5006
Lapsus Calami (Poem), <i>Stephen</i>	41	16708
Larcom, Lucy.....	40	16651
Lark, The, and the Farmer (Poem), <i>La Fontaine</i>	22	8796
Larks and Nightingales (Poem), <i>Dolè</i>	41	16707
Larned, Augusta.....	41	16854
Larger Prayer, The (Poem), <i>Cheney</i>	41	16767
L'Art Romantique, <i>Baudelaire</i>	4	1627
Las Ilusiones del Doctor Faustino, <i>Vallera</i>	37	15222
Las Siete Partidas, <i>Alfonso</i>	1	386
Last Chronicle of Barset, The, <i>Trollope</i>	37	15045
— Days of Pompeii, The, <i>Bulwer</i>	6	2704
— Eve of Summer, The (Poem), <i>Whittier</i>	39	15953
— Hunt, The (Poem), <i>Thayer</i>	41	16336
— Judgment, The, <i>Wesley</i>	38	15804
— Leal, The (Poem), <i>Holmes</i>	19	7463
— of the Mohicans, The, <i>Cooper</i>	10	4026
— Poet, The (Poem), <i>Grün</i>	41	16769
— Wishes (Poem), <i>Déoulde</i>	11	4584
— Word, The (Poem), <i>Matthew Arnold</i>	2	885
La Terre, <i>Zola</i>	39	16289
Lathrop, George Parsons.....	40	16630; 41
Latin Literature. See <i>Rome</i>		16741
— American Literature, <i>M. M. Ramsey</i>	22	8903
— Verses, <i>Sydney Smith</i>	34	13566
Lattice at Sunrise, The (Poem), <i>Turner</i>	36	14639
Laugh of Madame D'Albret (Poem), <i>Marot</i>	24	9733
Laughter and Death (Poem), <i>Blunt</i>	41	16803
Launching of the Bash-Tardah, The, (Poem), <i>Anon</i>	41	16973
Laurette, <i>De l'igny</i>	38	15344
Lauriger Horatius (Poem), <i>Anon</i>	40	16478
L'Avare, <i>Molière</i>	26	10164
Lavengro, <i>Barrow</i>	5	2178, 2180
L'Aventurière, <i>Augier</i>	3	1004
Law.		
Bacon's Charge to Justice Hutton.....	3	1197
Chante: "The American Bar".....	9	3661
Code Napoleon, The, <i>Maine</i>	24	9610
Henry's (Patrick) First Case, <i>Wolfe</i>	39	16095

Law.—Continued	VOL.	PAGE		VOL.	PAGE
Macaulay: The Trial of Warren Hastings	24	9419	Les Lapidaires Français du Moyen Age, <i>Pannier</i>	4	1860
Maine: The Beginnings of the Laws of Real Property, 24: 9607; The Roman Law and the Code Napoléon.		9610	— Odeurs de Paris, <i>Veuilleux</i>	38	15333-15340
Moses as a Legislator, <i>Josephus</i>	21	8364	— Orientales (Poem), <i>Hugo</i>	19	7725
Solon's Laws, One of, <i>Gellius</i>	16	6258	— Rois en Exil, <i>Daudet</i>	11	4461
Summer: The Dignity of the Jurist.....	36	14234	— Souveurs du Peuple (Poem), <i>Bèvan-ger</i>	4	1793
The Study of, Substituted for that of Causes, <i>Comte</i>	10	3940	— Villages Illusoires (Poem), <i>Verhàeren</i>	41	16737
Lawton, William Crauston.....	40	16445	Lessing, Gotthold Ephraim, <i>E. P. Evans</i>	23	9005
Lay (Poem), <i>Villon</i>	36	15407	— ——— <i>Autobiog.</i>	23	9024
— of St. Cuthbert, The (Poem), <i>Barham</i>	4	1511	Let Dogs Delight to Bark and Bite (Poem), <i>Watts</i>	38	15723
— ——— Nicholas, A (Poem), <i>Barham</i>	4	1522	Lethe (Poem), <i>Thomas</i>	37	14847
— ——— the Last Minstrel, The (Poem), <i>Scott</i>	33	13058	L'Étrangère, <i>Dumas</i>	12	5019, 5029
Lazarus, Emma.....			Letter to the King, A (Poem), <i>Marot</i>	24	9735
40: 16493, 16582, 16578; 41 16767, 16772,			Letters. See <i>Correspondence</i> .		
16792, 16833			— of a British Spy, <i>Wirt</i>	39	16090
Laziness (Poem), <i>Lamii</i>	41	16975	— on the French Coup d'État, <i>Bagehot</i>	3	1209
Lead, Kindly Light! (Hymn), <i>Newman</i>	27	10616	— to Dead Authors, <i>Lang</i>	22	8887
Leandro's Song (Poem), <i>Fletcher</i>	4	1684	Lettice White (Poem), <i>Ingelow</i>	20	7979
Learned, Walter.....	41	16824	Lettres de Mon Moulin, <i>Daudet</i>	11	4437, 4447
Learning and Riches (Poem), <i>De La Cruz</i>	25	9959	Letty's Globe (Poem), <i>Turner</i>	36	14641
Leaves, The (Poem), <i>Tutchev</i>	32	12602	Lever, Charles.....	23	9025
— of Grass, <i>Whitman</i>	39	15887	Leviathan, <i>Hobbes</i>	18	7384, 7387
— ——— Maize, The (Poem), <i>Anon.</i>	41	17001	Lewes, George Henry.....	23	9037
Le Bestiare, <i>Le Clerc</i>	4	1854-1859	Lexington, <i>Bancroft</i>	4	1452
— Clerc, Guillaume.....	4	1824-1859	L'Histoire des treize, <i>Balzac</i>	3	1359
— Colonel Chabert, <i>Balzac</i>	3	1360	L'Homme à l'Oreille Cassée, <i>About</i>	1	42, 45
— Demi-Monde, <i>Dumas</i>	12	5003	Liberty—The Dog and the Wolf, <i>Æsop</i>	1	208
— Faune (Poem), <i>Verlaine</i>	38	15316	— and Union, <i>Webster</i>	38	15744
— Fils de Giboyer, <i>Augier</i>	3	999	Libraries, Earliest, <i>Gellius</i>	16	6259
— Foyer Breton, <i>Souvestre</i>	35	13694, 13698	Library, The Alexandrian, <i>Gibbon</i>	16	6314
— Gallienne, Richard.....	22	8957	License of Speech, <i>Demosthenes</i>	11	4552
— Gendre de M. Poirier, <i>Augier</i>	3	1006, 1009	Liddell, Catherine C.....	41	16876
— Lys dans la vallée, <i>Balzac</i>	3	1355	Lie, Jonas.....	23	9048
— Neveu de Rameau, <i>Diderot</i>	12	4693	Life (Poem), <i>Barbauld</i>	4	1494
— Petit Chose, <i>Daudet</i>	11	4439	— (Poem), <i>Deland</i>	41	16840
— Prime Storie (Poem), <i>Aleardi</i>	1	352	— (Poem), <i>Lawton</i>	40	16445
— Roi des Montagnes, <i>About</i>	1	36, 40	— (Poem), <i>Procter</i>	30	11554
— Rossignol (Poem), <i>Verlaine</i>	38	15321	— (Poem), <i>Sill</i>	34	18444
— Sage, Alain René, <i>Jane G. Cooke</i>	22	8984	What Life Is (Poem), <i>Lippmann</i>	41	16840
Lecky, William Edward Hartpole, <i>J. W. Chadwick</i>	22	8929	— and Old Age, <i>Heine</i>	18	7212
Leconte, de Lisle, Charles Marie René.....	22	8952	— Song (Poem), <i>Janier</i>	22	8599
Lecturing, <i>Sarcey</i>	32	12826, 12835	— Briefness of (Poem), <i>Drummond</i>	12	4917
Lee, General, The Surrender of, <i>Grant</i>	16	6609	— From "Festus," <i>Bailey</i>	3	1245
— Hamilton, Eugene.....	41	16774	— Hidden (Poem), <i>C. G. Rossetti</i>	31	12408
Legend of Walbach Tower, The (Poem), <i>Houghlon</i>	41	16950	— Lesson, A (Poem), <i>Riley</i>	31	12268
Leisure, <i>Seneca</i>	33	13127	— of a Good-for-Nothing, The, <i>Eichen-dorff</i>	13	5347
Leland, Charles Godfrey.....	40: 16545; 41	16694	— ——— Flowers, The (Poem), <i>Landor</i>	22	8879
Lélia, <i>Sand</i>	32	12765, 12782	— on the Mississippi, <i>Clemens</i>	9	3789-3806
Lemaître, François Élie Jules.....	22	8963	— ——— Ocean Wave, A (Poem), <i>Sargent</i>	40	16408
Lenore (Poem), <i>Bürger</i>	7	2769	— The Brevity of, <i>Franklin</i>	15	5953
Leonidas, of Tarentum.....	16	6642	— Physical Basis of, <i>Huxley</i>	19	7825
Leopardi, Giacomo, <i>Katharine Hillard</i>	22	8977	Light (Poem), <i>Bourdillon</i>	40	16633
Lermontov, Mikhail Yurevich.....	32	12587, 12596, 12597	— Brigade, The Charge of the, <i>Kinglake</i>	21	8605
Les Amoureuses, <i>Daudet</i>	11	4436	— of Asia, The, <i>Edwin Arnold</i>	2	820, 824, 839
— Burgraves, <i>Hugo</i>	19	7717	— Life, Seraphic Fire (Hymn), <i>Wesley</i>	38	15808
— Convulsions de Paris, <i>Du Camp</i>	12	4952	— Shining Out of Darkness (Hymn), <i>Cowper</i>	41	16850
— Fleureurs, <i>Lerberghe</i>	24	9544	Lily of the Valley, The (Poem), <i>Atterbom</i>	2	936
— Fourchambaults, <i>Augier</i>	3	1011	— ——— (Poem), <i>Croly</i>	10	4207
			Lincoln, Abraham, <i>H. W. Mabie</i>	23	9059
			— ——— (Poem), <i>Mitchell</i>	25	10141

	VOL.	PAGE
Lincoln, Abraham, <i>Schurz</i>	33	12992
— (Poem), <i>Taylor</i>	40	16353
— On the Life-Mask of Abraham Lincoln (Poem), <i>Gilder</i>	16	6354
Lines (Poem), <i>Woodberry</i>	39	16150
— on the Burial of the Champion of His Class at Yale College (Poem), <i>Willis</i>	39	16014
— to an Inconstant Mistress (Poem), <i>Robert Aytoun</i>	3	1108
Linnæus, <i>John Muir</i>	23	9077
L'Interdiction, <i>Balzac</i>	3	1360
Linton, William James.....	40	16360
Lion, The, <i>Le Clerc</i>	4	1854
Lion's Ride (Poem), <i>Freiligrath</i>	15	6006
— Skeleton, The (Poem), <i>Turner</i>	36	14639
Lions, The (Poem), <i>Hugo</i>	19	7734
Lippman, Julie M.....	41	16840
Lisle, Rouget de.....	40	16435
Literature.		
Accadian-Babylonian and Assyrian Literature, <i>C. H. Toy</i>	1	51
Alexandrian Library, The.....	16	6314
Anglo-Saxon Literature, <i>Robert Sharp</i>	2	543
Antar, <i>E. S. Holden</i>	2	586
Antiquity of Stories, The, <i>Phillips</i>	29	11424
Arabian Nights, The, <i>Richard Golttheil</i>	2	622
Arabic Literature, <i>Richard Golttheil</i>	2	665
Argonautic Legend, The.....	2	731
Arthurian Legends, The, <i>Richard Jones</i>	2	886
Assyrian Literature, <i>C. H. Toy</i>	1	51
Aucassin and Nicolette, <i>F. M. Warren</i>	2	943
Authorship, <i>Schopenhauer</i>	33	12950
Avesta, The, <i>A. V. W. Jackson</i>	3	1084
Bacon-Shakespeare Craze, The, <i>White</i>	39	15877
Ballad, The, <i>F. B. Gummere</i>	3	1305
Bestiaries and Lapidaries, <i>L. O. Kuhns</i>	4	1852
Bélinet, Avenger of Letters, <i>Veuillot</i>	38	15336
Big Words for Small Thoughts, <i>White</i>	39	15880
Boccaccio's 'Decameron,' <i>Sismondi</i>	34	13474
Books, On, <i>Fuller</i>	16	6134
— <i>Montaigne</i>	26	10242
— and Reading, <i>Schopenhauer</i>	33	12944
— The Use and Selection of, <i>Harrison</i>	17	6976
Book-Stores and Books, <i>Beecher</i>	4	1720
Brittany, The Heroic and Legendary Literature of, <i>William Sharp</i>	38	15377
Browning's Poetry, The Alleged Obscurity of, <i>Birrell</i>	4	1920
Byron, The Poetry of, <i>Mazzini</i>	25	9848
Celtic Literature, <i>William Sharp and Ernest Rhys</i>	8	3103
Classic, The, and the Romantic, <i>Pater</i>	28	11167
Classical and Modern Literature, <i>Sumner</i>	36	14233
Critic's Account of His Own Critical Method, A, <i>Sainte-Beuve</i>	32	12662
Criticism, <i>Amiel</i>	2	490
— <i>Schopenhauer</i>	33	12946
Earliest Libraries, <i>Gellins</i>	16	6250
Early Verse-Writing in New England.....	37	15132
Eddas, The, <i>W. H. Carpenter</i>	13	5113
Egyptian Literature, <i>Francis Lewellyn and Kate Bradbury Griffith</i>	13	6225
Essay on Criticism (Poem), <i>Pope</i>	30	11725
— Writing, <i>Le Gallienne</i>	22	8062
*Faust, *Goethe's, <i>Fischer</i>	14	5771
Fiction, <i>Jefferson</i>	21	8245
Folk-Song, <i>F. B. Gummere</i>	15	5853
Future of American Poetry, The, <i>Stedman</i>	35	13870

	VOL.	PAGE
Literature.—Continued		
Genius of the North, The, <i>Atterbom</i>	2	934
Gesta Romanorum.....	16	6261
Greek Anthology, The, <i>Talcott Williams</i>	16	6637
Halleck, Fitz-Greene, <i>Taylor</i>	36	14522
Historical Movement, The, in Modern Literature, <i>Brandes</i>	5	2306
Holy Grail, The, <i>George McLean Harper</i>	19	7515
Homeric Hymns, The.....	19	7579
Icelandic Literature, <i>William Sharp</i>	20	7865
Indian Literature, <i>E. W. Hopkins</i>	20	7905
Interpretation of Literature, The, <i>Dowden</i>	12	4812
Japanese Literature, <i>Clay MacCauley</i>	20	8145
Landscapes of the Poets, <i>Ruskin</i>	32	12523
Latin-American Literature, <i>M. M. Ramsey</i>	22	8903
Lecturing, <i>Sarcey</i>	32	12826, 12835
Library, The, <i>De Maistre</i>	24	9621
Literary Heresy, A, <i>Schröer</i>	32	12876
— Judgments, <i>Joubert</i>	21	8396
Literature of China, The, <i>Robert K. Douglas</i>	9	3629
— and Life, <i>Brooks</i>	6	2423
— and Poetry, <i>Cicero</i>	9	3687
— of the South of Europe, <i>Sismondi</i>	34	13474, 13475
Literatures of France, England, and Germany, <i>Brunetière</i>	6	2609
Longfellow and the Water-World, <i>Henley</i>	18	7238
Magazine in America, The, <i>Paine</i>	28	10984
Masques, <i>Ernest Rhys</i>	25	9777
Migration of Fables, The, <i>Max Müller</i>	26	10429
Minnesingers, The, <i>C. H. Genuing</i>	38	15580
Modern Poetry, <i>Amiel</i>	2	489
Myths and Folk-Lore of the Aryan Peoples, <i>William Sharp and Ernest Rhys</i>	26	10522
New Testament, The: Its Literary Grandeur, <i>F. W. Farrar</i>	27	10565
Nibelungenlied, The, <i>C. H. Genuing</i>	27	10627
Northern Literature, Recent, <i>Le-maitre</i>	22	8965
Novelist, The Moral Responsibility of the, <i>Trollope</i>	37	15056
— The Scope of the, <i>T. H. Green</i>	17	6685
Office of Literature, The, <i>Birrell</i>	4	1908
Old Testament, The, and the Jewish Apocrypha, <i>C. H. Toy</i>	27	10775
On the Difference between History and Poetry, <i>Aristotle</i>	2	797
Ossian and Ossianic Poetry, <i>W. Sharp and E. Rhys</i>	27	10865
Pathos, <i>Putmore</i>	28	11192
Persons One Would Wish to Have Seen, <i>Hazlitt</i>	18	7119
Philemon, Menander, and the Lost Attic Comedy, <i>W. C. Lawton</i>	29	11397
Pierre of Provence and the Beautiful Maguelonne, <i>Olga Finch</i>	29	11428
Pilpay, <i>C. R. Lanman</i>	29	11437
Poetry and Painting, <i>Lessing</i>	23	9021
Poets and Philosophers Made by Accident, <i>D'Israeli</i>	12	4727
— A Discourse of, <i>Bruno</i>	6	2616
Preternatural in Fiction, The, <i>Burton</i>	7	2885
Provençal Literature.....	30	11871
Qualities of the Writer, <i>Joubert</i>	21	8394
Reading, <i>Voltaire</i>	38	15471
— The Pleasures of, <i>Balfour</i>	3	1288
Realistic Literature and the Russian Novel, <i>Togûl</i>	38	15445

Literature.—Continued		VOL.	PAGE			VOL.	PAGE
Review of the Novel 'Granby,' <i>Sydney Smith</i>	34	13572		Longing (Poem), <i>Botta</i>	41	16729	
— Writing, <i>Bagehot</i>	3	1210		— (Poem), <i>Carmen Sylva</i>	36	14335	
Roman Poets of the Later Empire, <i>Harriet Waters Preston</i>	31	12357		— for Jerusalem (Poem), <i>Hallevi</i>	17	6874	
Romance: Spenser and Shakespeare, <i>Schlegel</i>	33	12915		— of Circe, The (Poem), <i>Mann</i>	40	16638	
Russian Lyric Poetry, <i>Prince Serge Wolkonsky</i>	32	12583		Longings (Poem), <i>Kingsley</i>	22	8616	
Shakespeare, the Example of, <i>Gutzot</i>	17	6777		Longueville, Madame de, <i>Cousin</i>	10	4084	
— Humor of, <i>Dowden</i>	12	4807		Longus.....	23	9197	
Shakespeare's Portraiture of Women, <i>Dowden</i>	12	4811		Lord Lovel (Poem), <i>Anon</i>	41	16933	
Sterility of Literature, Causes of the, <i>Bagehot</i>	3	1213		— Ormont and His Aminta, <i>Meredith</i>	25	9934	
Style, <i>Jonson</i>	21	8345		— Randal (Poem).....	3	1335	
— <i>Joubert</i>	21	8394		— Ullin's Daughter (Poem), <i>Campbell</i>	8	3174	
Tahitian Literature, <i>John La Farge</i>	36	14389		Lorelei, The (Poem), <i>Heine</i>	18	7192	
Talmud, The, <i>Max Margolis</i>	36	14453		Lorna Doone, <i>Blackmore</i>	5	2014, 2015, 2022	
Taine and Prince Napoleon, <i>Brune- tierre</i>	6	2607		Los Hombres de Pro, <i>Pereda</i>	29	11313	
Troubadour, The, <i>Sismondi</i>	34	13475		Loss and Gain, <i>Newman</i>	27	10614	
Truth of the Matter, The, <i>Wilson</i>	39	16043		— of the Royal George, The (Poem), <i>Couper</i>	10	4112	
Tyrtæus, Archilochus, and their Suc- cessors in the Development of Greek Lyric, <i>H. R. Fairclough</i>	37	15161		Lost Caravan, The (Poem), <i>Thomson</i>	37	14856	
"Word-Painting," The Limitations of, <i>Lessing</i>	23	9022		— Chord, A (Poem), <i>A. A. Procter</i>	30	11860	
Lithology, <i>Pliny</i>	29	11575		— Manuscript, The, <i>Freitag</i>	15	6013, 6015	
Little Bell (Poem), <i>Westwood</i>	40	16400		— Pleiad, The (Poem), <i>Hemans</i>	18	7234	
— Billee (Poem), <i>Thackeray</i>	36	14727		— Steamship, The (Poem), <i>O'Brien</i>	27	10742	
— Black Boy, The (Poem), <i>Blake</i>	5	2049		Lothair, <i>Beaconsfield</i>	4	1636, 1653	
— Boy (Poem), <i>Scott</i>	40	16452		Loti, Pierre.....	23	9203	
— Briar-Rose, <i>Grimm</i>	17	6738		Lotos-Eaters, The, <i>Tennyson</i>	36	14592	
— Dorrit, <i>Dickens</i>	11	4632		Lotus Eating, <i>Curtis</i>	10	4225	
— Field of Peace, The (Poem), <i>Roberts</i>	31	12301		Louis XI., <i>Comines</i>	10	3925, 3929, 3932	
— Minister, The, <i>Barrie</i>	4	1573, 1595, 1600		— — <i>Delavigne</i>	11	4529	
— Poems in Prose, <i>Baudelaire</i>	4	1630		— XV. (Poem), <i>Sterling</i>	41	16749	
— Red Riding-Hood, <i>Perrault</i>	29	11326		— XVI., Death of, <i>Carlyle</i>	8	3297	
— Rivers, <i>Van Dyke</i>	37	15238		Louisiana (Poem), <i>Fréchette</i>	15	5969	
— Willie (Poem), <i>Massey</i>	40	16464		Lourdes, <i>Zola</i>	39	16290	
— Women, <i>Alcott</i>	1	287, 294		Love, <i>Emerson</i>	13	5443	
Lives of Courtly Women, <i>Brantôme</i>	6	2323, 2325		— (Poem), <i>Herbert</i>	18	7255	
— Distinguished Men, <i>Brantôme</i>	6	2325		— <i>Hobbes</i>	18	7383	
— Notable Women, <i>Brantôme</i>	6	2322		— (Poem), <i>fâmi</i>	20	8111	
Living Relic, A, <i>Turgéneff</i>	37	15119		— (Poem), <i>Lodge</i>	23	9142	
Livy, <i>W. C. Lawton</i>	23	9091		— (Poem), <i>Waller</i>	38	15562	
Loafer, A (Poem), <i>Davidson</i>	41	16760		— How to Love (Poem), <i>Parker</i>	40	16361	
Lochaber No More (Poem), <i>Ramsay</i>	30	12070		— The Pot of Flowers (Poem), <i>Gautier</i>	15	6234	
Lochiel's Warning (Poem), <i>Campbell</i>	8	3171		— Among the Ruins (Poem), <i>Browning</i>	6	2574	
Locke, John.....	23	9105		— and Death (Poem), <i>Deland</i>	40	16644	
Locker-Lampson, Frederick, <i>Elizabeth Stoddard</i>	23	9111		— Humility (Poem), <i>More</i>	41	16901	
Lockhart, John Gibson.....	23	9125		— Youth (Poem), <i>Linton</i>	40	16360	
Locksley Hall (Poem), <i>Tennyson</i>	36	14597		— at Sea (Poem), <i>Swinburne</i>	36	14325	
Locusts and Wild Honey, <i>Burroughs</i>	7	2870		— Bringeth Life (Poem), <i>Fellowes</i>	40	16635	
Lodge, Thomas.....	23	9139		— Detected (Poem), <i>Anon</i>	41	17000	
Lodging for the Night, A, <i>Stevenson</i>	35	13958		— Divine, All Love Excelling (Hymn), <i>Wesley</i>	38	15809	
Logical Thought, <i>Descartes</i>	11	4588		— for Love, <i>Congreve</i>	10	3948, 3950	
Lohengrin, <i>Wagner</i>	19: 7549; 38	15501		— in a Cottage (Poem), <i>Willis</i>	39	16015	
Lombard Street, <i>Bagehot</i>	3	1206, 1232		— Exile (Poem), <i>Blind</i>	5	2076	
London (Poem), <i>Davidson</i>	40	16556		— Springtime (Poem), <i>Shakespeare</i>	33	13205	
— <i>Fuller</i>	15	6135		— the Country (Poem), <i>Tibullus</i>	37	14941	
— 1802 (Poem), <i>Wordsworth</i>	39	16215		— is All (Poem), <i>Catullus</i>	8	3368	
— The Great Fire in, <i>Evelyn</i>	14	5597		— Letters of Smith, The, <i>Bunner</i>	7	2733	
— Old-Time, <i>Besant</i>	4	1840		— of Simætha, The, <i>Theocritus</i>	37	14776	
Longfellow, Henry Wadsworth.....	41	16998		— Songs (Poems), <i>Egyptian</i>	13	5301	
— <i>C. F. Johnson</i>	23	9143		— <i>Heine</i>	18	7193	
— and the Water-World, <i>Henley</i>	18	7238		— That Hopeth and Endureth All Things, The, <i>Wesley</i>	38	15801	
— Samuel.....	40: 16535; 41	16837, 16858		— the Life-Giver (Poem), <i>Michel An- gelo</i>	25	9980	
				— in the Valley (Poem), <i>Meredith</i>	40	16609	
				— Me Little, Love Me Long (Poem), <i>Anon</i>	40	16348	
				— Still Hath Something (Poem), <i>Sedley</i>	40	16391	

	VOL.	PAGE
Love Will Find Out the Way (Poem), <i>Anon</i>	40	16347
Love's Growth (Poem), <i>Donne</i>	12	4776
— Labour's Lost, <i>Shakespeare</i>	33	13195, 13196
— Lament (Poem), <i>Shakespeare</i>	33	13206
— Rhapsody (Poem), <i>Shakespeare</i>	33	13196
— Somnambulist (Poem), <i>Blind</i>	5	2079
— Without Reason (Poem), <i>Brome</i>	40	16590
— Young Dream (Poem), <i>Moore</i>	26	10287
Lovelace, Richard	40	16588, 16591
Lover, Samuel	23	9216
— The, Prayeth Not to be Disdained (Poem), <i>Wyatt</i>	39	16234
Lover's Melancholy, The, <i>Ford</i>	15	5893
Lovers, and a Reflection (Poem), <i>Calverley</i>	7	3111
— of Gudrun, The (Poem), <i>Morris</i>	26	10357
Low-Backed Car, The (Poem), <i>Lover</i>	23	9218
Lowell, James Russell, <i>Henry James</i>	23	9229
— Elmwood (Poem), <i>Aldrich</i>	1	320
Loyalist Lays (Poem), <i>Thornbury</i>	40	16579
Loyola and the Jesuits, <i>Macaulay</i>	24	9411
Lubbock, Sir John	23	9279
Lucian of Samosata, <i>Emily James Smith</i>	23	9285

	VOL.	PAGE
Lucien Leuwen, <i>Stendhal</i>	4	1868
Lucifer, <i>Vondet</i>	38	15494
Lucile (Poem), <i>Lytton</i>	23	9352
Luck of Edenhall, The (Poem), <i>Uhland</i>	37	15188
Lucretius Carus, Titus, <i>Paul Shorey</i>	23	9304
Lullaby (Poem), <i>Giusti</i>	16	6356
— (Poem), <i>Macleod</i>	40	16458
Lusiads, The, <i>Camoens</i>	8	3137-3152
Luther, Martin, <i>C. D. Hartranft</i>	23	9319
— — — <i>Erasmus</i>	14	5533
Lützow's Wild Chase (Poem), <i>Körner</i>	22	8730
Luxury, <i>Voltaire</i>	38	15478
— The Foolishness of, <i>Lucretius</i>	23	9315
Lycidas (Poem), <i>Milton</i>	25	10051
Lying in the Grass (Poem), <i>Gosse</i>	16	6568
Lyly, John	40	16362, 16490
Lyons, Festival of Henry II. at, <i>Brantôme</i>	6	2327
Lyric, Greek, <i>H. R. Fairclough</i>	37	15161
Lysistrata, The, <i>Aristophanes</i>	2	763
Lyte, Henry Francis	41	16848
Lytle, William Haines	40	16576
Lytton, George, Lord	40	16601
Lytton, the Earl of	23	9348

M

MAARTENS, MAARTEN, <i>William Sharp</i>	23	9357
Mabinogion, The, <i>Ernest Rhys</i>	23	9373
Macaulay, Thomas Babington, <i>J. B. McMaster</i>	24	9381
— — — <i>Bagehot</i>	3	1218
— — — <i>Gladstone</i>	16	6361
— — — <i>Sydney Smith</i>	34	13571
Macbeth, <i>Shakespeare</i>	33	13261
Maccabæan Revolt, Origin of the, <i>Josephus</i>	21	8384
Macdonald, George	24	9455
— William	40	16497
Macdonell, Alice C.	40	16428
Mace, Frances L.	40	16457
Macé, Jean	24	9473
Macedonius	16	6617, 6648
MacGillivray, W.	40	16521
Machiavelli, Niccolo, <i>Charles P. Neill</i>	24	9479
Mackay, Charles	40	16419, 16421
— Eric	40	16516
Maclaren, Ian. See <i>Watson, John</i>		
Macleod, Fiona	40	16446, 16458, 16593
— Norman	24	9495
— of Dare, <i>Black</i>	5	1987
Maddich, Emerich, <i>G. A. Kohut</i>	24	9515
Mademoiselle de Mersac, <i>Norris</i>	27	10699
— La Grande, <i>Higginson</i>	18	7359
Mademoiselle's Campaigns, <i>Higginson</i>	18	7359
Madison, James	24	9531
— — — <i>Hildreth</i>	18	7379
Madman or Saint? <i>Echegaray</i>	13	5104
Madness of King Goll, The (Poem), <i>Yeats</i>	8	3425
Madonna of the Future, The, <i>James</i>	20	8075
Madonna's Child (Poem), <i>Austin</i>	40	16647
Madrigal, A (Poem), <i>Konsard</i>	31	12381
— (Poem), <i>Wilbye</i>	40	16605
— Triste (Poem), <i>Payne</i>	40	16646

Mæcius	16	6647
Maeterlinck, Maurice, <i>William Sharp</i>	24	9541
Magazine in America, The, <i>Paine</i>	28	10984
Magellan, Ferdinand, <i>Fiske</i>	14	5781
Maginn, Dr. William	24	9564
Mahâbhârata, The, <i>Edwin Arnold</i>	2	830
— — — 20:7923, 7955-7957; 29	11485	
Mahaffy, John Pentland	24	9569
Mahan, Alfred Thayer	24	9580
Mahogany Tree, The (Poem), <i>Thackeray</i>	36	14729
Mahomet, <i>Gibbon</i>	16	6308
Maid Marian, <i>Peacock</i>	28	11226
— of Athens (Poem), <i>Byron</i>	7	2943
— — — Honour, The, <i>Massinger</i>	25	9799
— — — Neidpath, The (Poem), <i>Scott</i>	40	16645
— — — Orleans, The, <i>Schiller</i>	33	12881
Maid's Tragedy, The, <i>Beaumont and Fletcher</i>	4	1691
Maiden and the Lily, The (Poem), <i>Fraser</i>	40	16495
— From Afar, The (Poem), <i>Schiller</i>	33	12887
Maiden's Lament, A (Poem), <i>Lady Sakande</i>	20	8158
— The (Poem), <i>Schiller</i>	33	12887
Maidenhood (Poem), <i>Longfellow</i>	23	9156
Maimonides, Moses, <i>Gottheil</i>	24	9589
Main Currents in the Literature of the Nineteenth Century, <i>Brandes</i>	5	2306
Maine, Sir Henry, <i>D. MacG. Means</i>	24	9605
Maintenon, Madame de, <i>Saint-Simon</i>	32	12715
Maison du Chat-qui-Pelote, <i>Balzac</i>	3	1356
Maistre, Xavier de	24	9617
Majority, Tyranny of the, <i>Toqueville</i>	37	14974, 14976, 14978
Making an Omelette, <i>Droz</i>	12	4893
— of Men, The (Poem), <i>Chadwick</i>	41	16766
Makura no Sôshi, <i>Sei Shonagon</i>	20	8166
Mâlavikâgnimitra, <i>Kâlidâsa</i>	21	8456, 8458

	VOL.	PAGE
Malavoglias, The, <i>Verga</i>	38	15297
Malay Archipelago, The, <i>Wallace</i>	38	15519, 15526
Malbronck (Poem), <i>O'Mahony</i>	27	10854
Mallock, William Hurrell.....	24	9623
Malone, Walter.....	40	16511
Malory, Sir Thomas.....	2: 886, 904; 19	7530, 7533
— — — <i>Ernest Rhys</i>	24	9645
Man in Harmony with Nature (Poem), <i>Very</i>	38	15326
— was Made to Mourn (Poem), <i>Burns</i>	7	2851
— Without a Country, The, <i>Hale</i>	17	6823
Managing Husbands, <i>Wieland</i>	39	15956
Manchy, The (Poem), <i>Leconte de Lisle</i>	22	8954
Mandalay (Poem), <i>Kipling</i>	22	8662
Mandeville, Sir John.....	24	9655
Mandolin (Poem), <i>Verlaine</i>	38	15316
Mandragora, The.....	4	1859
Mangan, James Clarence.....	24	9664
Mann, Cameron.....	40	16638

Manners and Customs.

See also *Travel, Adventure, and Description*.

American Manners in 1850, <i>Rhodes</i>	31	12219
Americans Abroad in Europe, <i>Mar-garet Fuller</i>	15	6124
Bohemianism, The Noble, <i>Hamerton</i>	17	6884
Café, The (Paris).....	4	1475
Chesterfield.....	9	3626
Childhood in Greece, <i>Mahaffy</i>	24	9571
Chivalry, <i>Fitzgerald</i>	14	5800
Church, Behavior at, <i>Steele</i>	35	13878
Coffee-House, The, <i>Macaulay</i>	24	9886
Coffee-Houses, <i>Steele</i>	35	13885
Colonists, Customs of the, <i>Hildreth</i>	18	7373
Cornish Wreckers, The, <i>Baring-Gould</i>	4	1537
Court Life in Germany, 18th Century, <i>Wilhelmine von Bayreuth</i>	39	15973
Dancing of Royalty, The, <i>Brantôme</i>	6	2322
Dinner at the Turkish Grand Vizier's, <i>Montagu</i>	26	10227
Domestic Service, <i>Whipple</i>	39	15840
Drawing-Room Life in France under the Ancient Régime, <i>Taine</i>	36	14445
Eating and Drinking, <i>Brillat-Savarin</i>	6	2367
Eighteenth Century, The, <i>Schëver</i>	32	12867
England, 1784-85, <i>Abigail Adams</i>	1	100-109
English Domestic Comfort during the Middle Ages, <i>Hallam</i>	17	6855
— Social Life in the Fifteenth Century, <i>Stubbs</i>	35	14143
Fans, <i>Addison</i>	1	168
Fashion, <i>La Bruyère</i>	22	8762
Flogging at Schools, <i>Steele</i>	35	13894
France, 1784-85, <i>Abigail Adams</i>	1	94-100
— Civil Life in, During the Middle Ages, <i>Rimbaud</i>	30	12048
French Court, At the, <i>John Adams</i>	1	130
— The, and French Women, <i>Wal-pole</i>	38	15571
Funeral of George II., <i>Walpole</i>	38	15570
Gauls, <i>Cæsar</i>	7	3057
Germans, Ancient, <i>Cæsar</i>	7	3057
— Early, <i>Tacitus</i>	36	14377
Gul's Horne Book, The, Extract from, <i>Thomas Dekker</i>	11	4523
Gladiatorial Shows, The Moral Influence of, <i>Lecky</i>	22	8935
Good Society in France, under the Ancient Régime, <i>Taine</i>	36	14434
Hand-Shaking, <i>Sydney Smith</i>	34	15571
Highwayman, The (in England), <i>Macaulay</i>	24	9395
Japanese Court Festivals.....	20	8166

Manners and Customs.—Continued	VOL.	PAGE
Manners and Fashion, <i>Spencer</i>	35	13727
Marriages, Early, <i>Franklin</i>	15	5956
Mourning, Public, <i>Steele</i>	35	13888
New England Auction, A, <i>Prime</i>	30	11828
Old Gentleman, The, <i>Hunt</i>	19	7800
— Lady, The, <i>Hunt</i>	19	7797
Pepys's Diary, Extracts from.....	28	11283-11304
Persian, <i>Montesquieu</i>	26	10268
Roman Civilization Under Nero, <i>Far-var</i>	14	5638
— <i>Gellius</i>	16	6255
Salem Witchcraft, The, <i>Palfrey</i>	28	10990
Scythian Customs, Curious.....	18	7296
Stage-Coach, The, <i>Irving</i>	20	8041
Tobacco, A Tribute to, <i>Bodmer</i>	5	2132
Town and Country Life in the United States in 1800, <i>McMaster</i>	24	9504
Training of a Wife, The, <i>Xenophon</i>	39	16248
Travel in England, 1685, <i>Macaulay</i>	24	9388
Troubadour, The, <i>Sismondi</i>	34	13475
Versailles, 18th Century, <i>Taine</i>	36	14427
Washing of Hands, The, <i>Edersheim</i>	13	5146
Womanhood, Modern Ideal of, <i>Woll-stonecraft</i>	39	16132
Women in the United States, <i>Bryce</i>	6	2644
Year of Fashion, A, <i>Walpole</i>	38	15569
Manon Lescaut, <i>Prevost</i>	30	11808
Mansfield Park, <i>Austen</i>	3	1070, 1072, 1075
Mantik-ut-Tair (Poem), <i>Fitzgerald</i>	14	5806
Manxman, The, <i>Caine</i>	7	3068
Manyôshû, <i>Japanese</i>	20	8147, 8157, 8158
Manzoni, Alessandro, M. F. Egan.....	24	9671
Marat, The Death of, <i>Esquiros</i>	14	5558
Marathon, <i>Snider</i>	34	13603
Marble Faun, The, <i>Nathaniel Hawthorne</i>	18	7059, 7092
Marcella, <i>Ward</i>	38	15643, 15645
March (Poem), <i>Coxe</i>	41	16806
— of Intellect, The, <i>Hook</i>	19	7614
Marco Bozzaris (Poem), <i>Halleck</i>	17	6862
Marcus Argentarius.....	16	6643
Margaret, <i>Judd</i>	21	8400
Margherita Pusterla, <i>Canth</i>	8	3200
Marguerite d'Angoulême (Marguerite de Navarre).....	24	9702
Mariá, <i>Isaaks</i>	20	8047
Marie, <i>Heine</i>	18	7203
Marine, The (Poem), <i>Q</i>	41	16944
Marius, the Epicurean, <i>Pater</i>	23	11161
Marlowe, Christopher.....	24	9714
Marmion (Poem), <i>Scott</i>	33	13060
Marot, Clément.....	24	9729
Marquis of Peñafta, The, <i>Valdés</i>	37	15206
Marriage of Figaro, The, <i>Beaumarchais</i>	4	1659, 1666
— Song (Poem), <i>Shakespeare</i>	33	13192
— <i>Taylor</i>	36	14559
Marriages, Early, <i>Franklin</i>	15	5956
Marryat, Frederick.....	24	9737
Marseillaise, The (Poem), <i>Lisle</i>	40	16435
Marsh, The (Poem), <i>Gautier</i>	15	6233
Marshes of Glynn, The (Poem), <i>Lanier</i>	22	8900
Marston, Philip Bourke.....	40	16375, 16500
Marsyas (Poem), <i>Roberts</i>	31	12302
Marta y Maria, <i>Valdés</i>	37	15200, 15204
Martial, <i>Caskie Harrison</i>	24	9750
Martian, The, <i>Du Maurier</i>	12	5060
Martin Chuzzlewit, <i>Dickens</i>	11	4631
Martineau, James.....	24	5759
Marvel, I. K. See <i>Mitchell, Donald G.</i>		

	VOL.	PAGE
Marvell, Andrew.....	24:	9770; 40 16624
Marvelous Adventures of Sir John Mandeville, The.....	24	9658
Mary Anerley, <i>Blackmore</i>	5	2032
— Barton, <i>Gaskell</i>	15	6205
— Booth (Poem), <i>Parsons</i>	28	11118
— Hamilton (Poem).....	3	1331
Marzials, Théophile.....	40	16356
Marzio's Crucifix, <i>Cræwford</i>	10	4159
Masnavi, The (Poem), <i>Rûmî</i>	32	12489-12494
Mason, Caroline Atherton.....	41	16896
Masques, <i>Ernest Rhys</i>	25	9777
Massachusetts and South Carolina, <i>Webster</i>	38	15743
— Early, <i>Bancroft</i>	3	1440
Massacre in Piedmont, The (Poem), <i>Milton</i>	25	10048
Massey, Gerald.....	40	16464
Massillon, Jean Baptiste, <i>J. F. Bingham</i>	25	9780
Massinger, Philip, <i>Anna McClure Sholl</i>	25	9797
Master Paul (Poem), <i>Petöfi</i>	29	11350
Master's Touch, The (Poem), <i>Bonar</i>	41	16766
Mastersingers of Nuremberg, The, <i>Wagner</i>	38	15503
Match, A (Poem), <i>Swinburne</i>	36	14326
Mater Triumphalis (Poem), <i>Swinburne</i>	36	14315
Materialism and Idealism, <i>Huxley</i>	19	7822
Matrimony, <i>Norris</i>	27	10688
Matterhorn, The, <i>Tyndall</i>	37	15142
Maud (Poem), <i>Tennyson</i>	36	14583, 14624, 14626
— Muller (Poem), <i>Whittier</i>	39	15921
Maupassant, Guy de, <i>Firmin Roz</i>	25	9803
Mauprat, <i>Sand</i>	32	12766
Maurice, Frederick Denison.....	25	9828
Max Havelaar, <i>E. D. Dekker</i>	11	4515, 4517
Maximina, <i>Valdés</i>	37	15201
Maxims, Chinese.....	9	3643-3648
— See <i>Aphorisms</i> .		
May (Poem), <i>Barnes</i>	4	1566
— Day Song (Poem).....	26	10539
— Moru Song (Poem), <i>Motherwell</i>	26	10371
— Night (Poem), <i>Petöfi</i>	29	11351
Maykov, Apollon Nikolayevich.....	32	12589, 12604, 12605
Mazeppa, <i>Byron</i>	7	2983
Mazzini, Joseph, <i>Frank Sewall</i>	25	9843
McCarthy, Justin.....	24	9440
McCulloch, Hugh.....	41	17004
McGaffey, Ernest.....	40	16637
McMaster, Guy Humphrey.....	40:	16331, 16537; 41 17019
— John Bach.....	24	9503
Meadow-Larks (Poem), <i>Coolbrith</i>	40	16518
Measure for Measure, <i>Shakespeare</i>	33	13194
Medea, <i>Euripides</i>	14	5586
Médecin de Campagne, <i>Balzac</i>	3	1413
Medieval Latin Student Songs (Poem), <i>Anon</i>	40	16478
Medicine and Hygiene.		
American Health, Improvement in, <i>Rhodes</i>	31	12215
Rules of Health, <i>Franklin</i>	15	5945
Tar-Water, <i>Berkeley</i>	4	1805
Vaccination, Early, <i>Montagu</i>	26	10225
Meditation (Poem), <i>Baudelaire</i>	4	1624
Meditations, <i>Marcus Aurelius Antoninus</i>	3	1028
— de Prima Philosophia, <i>Descartes</i>	11	4593

	VOL.	PAGE
Meghadûta, The, <i>Kālidāsa</i>	21	8475
Meinhold, <i>Johann Wilhelm</i>	25	9853
Melancholy, Conclusions as to, <i>R. Burton</i>	7	2906
— (Poem), <i>Fletcher</i>	4	1685
Meleager.....	16	6644, 6645
Melville, Herman.....	25	9867
Memoirs of the Extraordinary Life, Works and Discoveries of Martinus Scribnerus, <i>Arbuthnot</i>	2	724, 729
Memorabilia, <i>Xenophon</i>	34	13637-13641
Memorie Positum (Poem), <i>Lowell</i>	23	9265
Memorial Verses, 1850 (Poem), <i>Matthew Arnold</i>	2	871
Memory (Poem), <i>Aldrich</i>	1	317
— (Poem), <i>Foosooli</i>	41	16969
Men, Women, and Books, <i>Birrell</i>	4	1899
Menæchmi, The, <i>Plautus</i>	29	11561
Menander.....	29	11405
Menaphon (Poem), <i>Greene</i>	17	6598
Mendelssohn-Bartholdy, Felix.....	25	9886
Mendès, Catulle.....	25	9900
"Mentre Ritorna il Sole" (Poem), <i>Panzacchi</i>	41	17005
Mercedes (Poem), <i>E. B. Stoddard</i>	35	14025
Merchán, Rafael M.....	22	8922
Merchant House Among the Islands, The, <i>Carlen</i>	8	3226
— of Venice, The, <i>Shakespeare</i>	33:	13203, 13229-13235
Meredith, George, <i>Anna McClure Sholl</i>	26	9915
—.....	39	16609
Mérimée, Prosper, <i>Grace King</i>	25	9941
Merlin's Pet Fairy, <i>Scribe</i>	33	13084
Mermaid, The (Poem), <i>Atterbom</i>	2	941
Merman, The (Poem), <i>Anon</i>	41	16949
Mérou, Martín García.....	22	8922
Merry Lark was Up and Singing, The (Poem), <i>Kingsley</i>	22	8614
— Franks of Robin Good-Fellow, The (Poem), <i>Anon</i>	40	16486
— Wives of Windsor, <i>Shakespeare</i>	33	13193
Messiah, The (Poem), <i>Klopstock</i>	22	8702
— (Poem), <i>Pope</i>	30	11754
Messenger, Robert Hinckley.....	41	16777
Metamorphosis, The (Poem), <i>Suckling</i>	35	14162
Metaphysics. See <i>Philosophy and Metaphysics</i> .		
— The, <i>Aristotle</i>	2	799
Metastasio.....	41	17003
Metempsychosis (Poem), <i>Osborne</i>	40	16606
Methods of Study in Natural History, <i>Agassiz</i>	1	217-222
Métromanie, La, <i>Piron</i>	29	11507
Mexican Nun, The, <i>John Malone</i>	25	9956
Mexico.		
Defeat of Cortés, The, at Tlacopan, The, <i>Prescott</i>	30	11771
De la Cruz, Juana Yñez.....	25	9956
Mexico, The Conquest of, <i>Del Castillo</i>	11	4614
Meyer, Konrad Ferdinand.....	25	9965
Meynell, Alice.....	40:	16358, 16369; 41 16875
Michael Kohlhaas, <i>Kleist</i>	22	8668
Michel Angelo.....	25	9977
— <i>Michelet</i>	25	9990
— (Poem), <i>Hérédia</i>	18	7282
Michelet, Jules, <i>Grace King</i>	25	9982
— <i>Gautier</i>	16	6555
Mickiewicz, Adam, <i>C. H. Genuig</i>	25	9995

	VOL.	PAGE		VOL.	PAGE
Midsummer Night's Dream, A, <i>Serao</i>	33	13134	Modern Romans, The (Poem), <i>Johnson</i>	41	16788
— — — <i>Shakespeare</i>	33	13197-13203	Modernness, <i>Baudelaire</i>	4	1629
Middle Ages, English Domestic Comfort			Mohammed.....	22	8707
in the, <i>Hallam</i>	17	6855	Mohawks, <i>Braddon</i>	5	2292
— The, as a Period of Intellectual			Molière, <i>Brander Matthews</i>	26	10153
Darkness, <i>Hallam</i>	17	6857	— Letter to, <i>Lang</i>	22	8887
— — — <i>Rambaud</i>	30	12058	— To (Poem), <i>Boileau</i>	5	2149
Midnight Review, The (Poem), <i>Zedlitz</i>	40	16572	Molly Asthore (Poem), <i>Ferguson</i>	40	16594
Mifflin, Lloyd.....	41	16827	Mommsen, Theodor, <i>W. C. Lawton</i>	26	10206
Mignon's Song (Poem), <i>Goethe</i>	16	6440	Mon Rêve Familier (Poem), <i>Verlaine</i>	38	15320
Migration of Fables, The, <i>Max Müller</i>	26	10429	Monarchy, <i>Erasmus</i>	14	5522
Miles Gloriosus, <i>Plautus</i>	29	11563	Monastic Luxury, <i>St. Bernard</i>	4	1823
Military and General Education, <i>Adam</i>			Monde où l'On s'Ennuie, <i>Pailleron</i>	28	10962, 10967
<i>Smith</i>	34	13585	Monkey Jacko, My, <i>Buckland</i>	6	2671
Militia System, The, <i>Hamilton</i>	17	6900	Monkhouse, Cosmo.....	41	16835
Milken Time (Poem), <i>Barnes</i>	4	1567	Monk's Wedding, The, <i>Meyer</i>	25	9966
Mill on the Floss, The, <i>Eliot</i>	13	5375	Monsieur Alphonse, <i>Dumas</i>	12	5007
Miller, Joaquin.....	25	10027	— Madame, et Bébé, <i>Droz</i>	12	4891
— John Stuart, <i>Richard T. Ely</i>	25	10007	Montagu, Lady Mary Wortley, <i>Anna</i>		
— of Hell, The, <i>Celtic</i>	8	3408	<i>McClure Sholl</i>	26	10217
Milnes, Richard Monckton.....	41	17007	— — — <i>Walpole</i>	38	15568
Milton, John, <i>E. S. Nadal</i>	25	10037	Montaigne, Michel Eyquem de, <i>Ferdinand</i>		
Milton's "Paradise Lost," <i>Johnson</i>	21	8308	<i>Böcher</i>	26	10237
— Prayer of Patience (Poem), <i>Howell</i>	41	16895	Montcalm and Wolfe, <i>Parkman</i>	28	11109
Mimi Pinson, <i>De Musset</i>	26	10493	Monte Circello (Poem), <i>Alcardi</i>	1	356
Mimnermus.....	37	15166	Monterey (Poem), <i>Hoffman</i>	40	16571
Mind, The Laws of the, <i>Froebel</i>	15	6031	Montesquieu, <i>F. N. Thorpe</i>	26	10249
Minidow, <i>Slowacki</i>	34	13511	— <i>Alembert</i>	1	356
Mine Own Work (Poem), <i>Aldrich</i>	40	16445	Montgomery, James.....	40	16397
Minister's Wooing, The, <i>Stowe</i>	35	14070, 14096-14106	Montmorency, M. le Constable, <i>Brantôme</i>	6	2325
Minna von Barnhelm, <i>Lessing</i>	23	9006	Montpensier, Duchesse de.....	18	7359
Minnesingers, The, <i>C. H. Genung</i>	38	15580	Monument, A (Poem), <i>Pushkin</i>	32	12594
Minstrel Love (Poem).....	15	5908	Moods of the Soul (Poem), <i>Johnson</i>	41	16746
Minstrel's Curse, The (Poem), <i>Uhland</i>	37	15189	Moonlight March, The (Poem), <i>Heber</i>	18	7159
Mirabeau, <i>Francis N. Thorpe</i>	25	10077	Moonstone, The, <i>Collins</i>	9	3882
— <i>Von Holst</i>	19	7497	Moore, Clement Clarke.....	40	16512
Mirêio, From (Poem), <i>Mistral</i>	25	10100	— Thomas, <i>Thomas Walsh</i>	26	10271
Mirgorod, <i>Gogol</i>	16	6466	— — —.....	41	16869
Mirror, A (Poem), <i>Spaulding</i>	40	16355	When Tom Moore Sang, <i>Willis</i>	39	16003
Mirza-Jussuf, <i>Bodenstedt</i>	5	2127	Moorish Palace, A (The Alhambra), <i>Irv-</i>		
Misanthrope, The, <i>Molière</i>	26	10168, 10172	<i>ing</i>	20	8085
Miser, The (Poem), <i>Fitzgerald</i>	14	5807	Moosehead Journal, A, <i>Lowell</i>	23	9267
Misérables, Les, <i>Hugo</i>	19	7721, 7751	Moral Responsibility of the Novelist, The,		
Miss Bretherton, <i>Ward</i>	38	15642	<i>Trollope</i>	37	15056
— Flora M'Flimsey (Poem), <i>Butler</i>	41	16677	— Versus Intellectual Principles in Hu-		
— Marjoribanks, <i>Olyphant</i>	27	10823	man Progress, <i>Buckle</i>	6	2677
— Mehetabel's Son, <i>Aldrich</i>	1	330	Morality and Fear, <i>Bagehot</i>	3	1219
— Tempy's Watchers, <i>Jewett</i>	21	8271	— — — Religion, <i>Fichte</i>	14	5681
Missal, The (Poem), <i>Sully-Prudhomme</i>	36	14212	Moravia.		
Missionary Hymn, The, <i>Heber</i>	18	7155	Comenius, Johann Amos.....	10	3909
— Sheriff, The, <i>Thanel</i>	37	14735	More, Henry.....	41	16901
Mississippi, Life on the, <i>Clemens</i>	9	3789-3806	— Margaret, <i>Thomas Fuller</i>	15	6181
Missouri Compromise, The Repeal of the,			— Sir Thomas, <i>Anna McClure Sholl</i>	26	10295
<i>Calhoun</i>	7	3098	Morgante Maggiore (Poem), <i>Pulci</i>	30	11893
Mistletoe Bough, The (Poem), <i>Bayly</i>	40	16381	Morgue, The Paris, <i>Welhaven</i>	38	15784
Mistral, Frédéric, <i>Harriet Waters Preston</i>	25	10097	Morier, James Justinian.....	26	10304
Mitchell, Donald G.....	25	10110	Mörke, Eduard.....	26	10318
— S. Weir.....	25	10123	Morley, John.....	26	10323
Mitford, Mary Russell.....	25	10143	Morning (Poem), <i>Keble</i>	21	8516
Mnesalcus.....	16	6643	— (Poem), <i>Lamii</i>	41	16974
Mo Cúilín Donn (Poem), <i>Sigerson</i>	40	16453	— Call, A (Poem), <i>Catullus</i>	8	3363
Modern Endymion, The, <i>W. E. Aytoun</i>	3	1124	— Hymn, <i>Ken</i>	41	16858
— History of the Devil, The, <i>Defoe</i>	11	4507	— Song (Poem), <i>Davenant</i>	40	16518
— Love, From (Poem), <i>Meredith</i>	25	9940	— — — (Poem), <i>Ingemann</i>	20	7990
— Painters, <i>Kuskin</i>	32	12510, 12539-12562	— Thought, A (Poem), <i>Still</i>	34	13443
— Psyche, A (Poem), <i>Hall</i>	40	16622	Morris, George P.....	40	16415

	VOL.	PAGE
Morris, Lewis.....	40	16496, 16634
— William.....	2	733
— <i>W. M. Payne</i>	26	10337
Mors, Beneficia (Poem), <i>Stedman</i>	35	13865
Morse, James Herbert.....	40	16636
Mortality (Poem), <i>Fitzgerald</i>	14	5811
Morte d'Arthur, <i>Malory</i>	19	7530-7538; 24
9645		
Moschus.....	26	10360
Moses (Poem), <i>De Vigny</i>	38	15343
— as a Legislator, <i>Josephus</i>	21	8364
— The Burial of (Poem), <i>Alexander</i>	41	16793
Mosses from an Old Manse, <i>Nathaniel</i> <i>Hawthorne</i>	18	7087
Most Beautiful Woman in Paris, The, <i>Halévy</i>	17	6833
Mother, The (Poem), <i>Carducci</i>	8	3219
— and Poet (Poem), <i>E. B. Browning</i>	6	2539
Mother's Grave, A (Poem) <i>Uhland</i>	37	15196
— Recompense, The, <i>Aguilar</i>	1	225
Motherwell, William.....	26	10365
Motives, <i>Froebel</i>	15	6032
Motley, John Lothrop, <i>J. F. Jameson</i>	26	10373
Motoori.....	20	8184
Motto, The (Poem), <i>Wilher</i>	39	16123
Monche, La (Poem), <i>Béranger</i>	4	1788
Moulton, Louise Chandler.....	41	16817, 16839, 16849
Mountain Boy, The (Poem), <i>Uhland</i>	37	15192
Mountaineer, The (Poem), <i>Russell</i>	40	16557
Mountains of California, The, <i>Muir</i>	26	10406
Mourning Bride, The, <i>Congreve</i>	10	3954
— Garment, The (Poem), <i>Greene</i>	17	6694
— Public, <i>Steele</i>	35	13888
Mower, The, to the Glow-Worms (Poem), <i>Marvell</i>	24	9774
Mower's Song, The (Poem) <i>Marvell</i>	24	9774
Mricchakatikā, <i>Kālidāsa</i>	20	7930, 7960
Mr. Midshipman Easy, <i>Murray</i>	24	9747
Mrs. Eliz. Wheeler (Poem), <i>Herrick</i>	18	7316
Mu'allā, Hittān ibn al.....	2	689
Mu'allakāt (Poems), <i>Arabian</i>	2	667, 676, 677
Much Ado About Nothing, <i>Shakespeare</i>	33	13194, 13195, 13227
Muckle-Mou'd Meg (Poem), <i>Ballantyne</i>	40	16420
Mufaddaliyāt (Poem), <i>Ash-Shansfarā of</i> <i>Azd</i>	2	682
Mugby Junction, <i>Dickens</i>	11	4641
Muhlenberg, William Augustus.....	41	16852, 16862
Muir, John.....	26	10405
Mulford, Elisha.....	26	10415
Müller, Frederick Max, <i>H. A. Slimson</i>	26	10425
— Wilhelm.....	26	10442
Mummies, <i>Sir Thomas Browne</i>	6	2505
Munby, Arthur Joseph.....	40	16666
Munkittrick, R. K.....	40	16515
Murfree, Mary Noailles.....	26	10453
Murger, Henri.....	26	10473
Music.		
Auber, A Criticism of, <i>Mendelssohn</i>	25	9898
Bach, German Adoration for, <i>Ber-</i> <i>lioz</i>	4	1816
Beethoven, <i>Amiel</i>	1	484
Gluck, <i>Berlioz</i>	4	1815
Italian Race, The, as Musicians and Auditors, The, <i>Berlioz</i>	4	1811
" Miserere " in the Sixtine Chapel, <i>An-</i> <i>derson</i>	2	537
Mozart, <i>Amiel</i>	1	484

	VOL.	PAGE
Music.—Continued		
Music an Aristocratic Art, <i>Berlioz</i>	4	1816
Religious Music, <i>Bushnell</i>	7	2924
Snuff-Box Treachery, The, <i>Berlioz</i>	4	1813
Value and Power of Music, The, <i>Luther</i>	23	9339
Wagner, <i>Amiel</i>	2	485
Music (Poem), <i>Baudelaire</i>	4	1625
— as a Means of Culture, <i>Dwight</i>	13	5085
— in Camp (Poem), <i>Thompson</i>	40	16567
Musical Instrument, A (Poem), <i>E. B.</i> <i>Browning</i>	6	2528
Musketaquid (Poem) <i>Emerson</i>	13	5459
Musset, Alfred de, <i>Alcée Fortier</i>	26	10487
— <i>Sainte-Beuve</i>	32	12666
—.....	40	16387
Mutanābbi, Al.....	2	672
Mutis, José Celestino.....	22	8912
My Apprenticeship on the Farm, <i>Reuter</i>	31	12197
— Books (Poem), <i>Longfellow</i>	23	9176
— Child (Poem), <i>Pierpont</i>	40	16449
— Children (Poem), <i>Yamagami</i>	20	8159
— Country (Poem), <i>Woodberry</i>	39	16147
— Dear and Only Love (Poem), <i>Gra-</i> <i>ham</i>	40	16395
— Faith Looks Up to Thee (Hymn), <i>Palmer</i>	41	16865
— Heart and I (Poem), <i>E. B. Brown-</i> <i>ing</i>	6	2529
— — Leaps Up when I Behold (Poem), <i>Wordsworth</i>	39	16214
— — with Hidden Tears is Swelling (Poem), <i>Heine</i>	18	7194
— Heart's in the Highlands (Poem), <i>Burns</i>	7	2866
— Heid is Like to Rend, Willie (Poem), <i>Motherwell</i>	26	10369
— Hickory Fire (Poem), <i>Jackson</i>	20	8062
— Last Duchess (Poem), <i>Browning</i>	6	2579
— Life (Poem), <i>Runeberg</i>	32	12507
— Little May (Poem), <i>Macleod</i>	24	9501
— Lost Youth (Poem), <i>Longfellow</i>	23	9173
— Love in Her Attire Doth Shew Her Wit (Poem), <i>Anon</i>	40	16628
— Maryland (Poem), <i>Randall</i>	40	16560
— Minde to Me a Kingdom Is (Poem), <i>Dyer</i>	41	16828
— Native Land (Poem), <i>Körner</i>	22	8727
— Neighbor Rose (Poem), <i>Locker-Lamp-</i> <i>son</i>	23	9116
— Recovery (Poem), <i>Klopstock</i>	22	8699
— River (Poem), <i>Mörke</i>	26	10320
— Shadow (Poem), <i>Edwards</i>	41	16905
— Sister Henriette, <i>Renan</i>	31	12164
— Studies (Poem), <i>Pushkin</i>	32	12502
— Thoughts of Ye (Poem), <i>Hugo</i>	19	7730
— Tomb (Poem), <i>Béranger</i>	4	1798
— Troubles (Poem), <i>O'Reilly</i>	27	10862
" — Wealth's a Burly Spear " (Poem), <i>Hybras</i>	37	15178
Myers, Frederic William Henry.....	26	10511
Mystery (Poem), <i>Savage</i>	41	16845
— of Cro-a-tān, The (Poem), <i>Preston</i>	41	16961
— — Edwin Drood, The, <i>Dickens</i>	11	4633
Mystic's Vision, The (Poem), <i>Blind</i>	5	2079
Myth, A (Poem), <i>Kingsley</i>	22	8616
Myths and Folk-Lore of the Aryan Peo- ples, <i>William Sharp</i> and <i>Ernest Rhys</i>	26	10522
Mythical Origin of History, The, <i>Buckle</i>	6	2683

N

	VOL.	PAGE	
NABIGHAH, AL.	2	684	
Nabob of Arcot's Debts, The, <i>Burke</i>	7	2793	
Nadaud, Gustave.	41	16730	
Nairne, Lady, <i>Thomas Davidson</i>	27	10543	
Nameless One, The (Poem), <i>Mangan</i>	24	9666	
— Pain (Poem), <i>E. B. Stoddard</i>	35	14026	
Names (Poem), <i>Lessing</i>	23	9009	
Nansen, Fridtjof.	27	10555	
Naples and Vesuvius, <i>Quinet</i>	30	11964	
— <i>Channing</i>	9	3514	
Napoleon Bonaparte, <i>De Staël</i>	35	13837	
— (Poem), <i>Hugo</i>	19	7731	
— in Egypt, <i>Thiers</i>	37	14841, 14844	
— Ode to (Poem), <i>Bilderdijk</i>	4	1888	
— (Poem), <i>Byron</i>	7	2978	
— The Downfall of, <i>Grattan</i>	16	6620	
— Prince, Taine and, <i>Brunetière</i>	6	2607	
Narcissus in Camden (1882) (Poem), <i>Cone</i>	41	16685	
Nash, Thomas.	40:	16504, 16525; 41	16811
Nason, Emma Huntington.	41	16836	
Nathan the Wise, <i>Lessing</i>	23	9008, 9011	
Nation, The, <i>Mulford</i>	26	10417-10420	
Nativity, The (Poem), <i>Milton</i>	25	10048	

Natural History.

Among the Heather, <i>Allen</i>	1	403
Ant, The, <i>Le Clerc</i>	4	1856
— Habits of, <i>Lubbock</i>	23	9280
Auts, White, <i>Drummond</i>	12	4905
Birds in Constantinople, <i>Amici</i>	1	458
Bluebird, The, <i>Wilson</i>	39	16019
Cattle, Characteristics of, <i>Almquist</i>	1	441
Coral, <i>Pannier</i>	4	1860
— Banks, Ceylon, <i>Haeckel</i>	17	6788
— Reefs, Formation of, <i>Agassiz</i>	1	220
Cricket, The House, <i>White</i>	39	15874
Crocodile, The, <i>Le Clerc</i>	4	1858
Eagle, The, <i>Le Clerc</i>	4	1855
Fabulous Animals of the Ancient Writers, <i>Cuvier</i>	10	4261
Flowers, The Coloration of, <i>Allen</i>	1	400
Heron's Haunt, The, <i>Allen</i>	1	406
Horse-Pond, A Hunt in a, <i>Buckland</i>	6	2662
Humming-Bird, The, <i>Buffon</i>	6	2695
Lion, The, <i>Le Clerc</i>	4	1854
Love of Animals for Man, The, <i>Athenaeus</i>	2	931
Mandradora, The, <i>Le Clerc</i>	4	1859
Monkey Jacko, My, <i>Buckland</i>	6	2671
Most Perfect Works of Nature, <i>Pliny</i>	29	11581
My Outdoor Study, <i>Higginson</i>	18	7354
Nature, <i>Buffon</i>	6	2691
Peach-Bloom, <i>Hamerton</i>	17	6578
Pelican, The, <i>Le Clerc</i>	4	1854
Phoenix, The, <i>Le Clerc</i>	4	1856
Rats, <i>Buckland</i>	6	2664
Sharp Eyes, <i>Burroughs</i>	7	2870
Siren, The, <i>Le Clerc</i>	4	1857
Snakes and Their Poison, <i>Buckland</i>	6	2667
Squirrels—Billy and Hans, <i>Stillman</i>	35	13979
Swallow, The House, <i>White</i>	39	15871
Tortoise, The, <i>White</i>	39	15869
Turtle-Dove, The, <i>Le Clerc</i>	4	1859
Voices, <i>Agassiz</i>	1	217

Natural History.—Continued		VOL.	PAGE
Whale, The, <i>Le Clerc</i>	4	1857	
Wild Pigeon, The, <i>Wilson</i>	39	16021	
Natural History of Selborne, <i>White</i>	39	15867, 15869-15875	
— Sciences, The Study of the, <i>Humboldt</i>	19	7774	
— Selection, <i>Darwin</i>	11	4424	
Naturalist's Voyage, A, <i>Darwin</i>	11	4293	
Nature, <i>Buffon</i>	6	2691	
— <i>Emerson</i>	13	5438	
— <i>Empedocles</i>	14	5471-5474	
— <i>Ruskin</i>	32	12549	
— More than Science (Poem), <i>Rückert</i>	31	12464	
— Near London, <i>Jefferies</i>	20	8222	
— The Beauty and Unity of, <i>Humboldt</i>	19	7770	
Navies, Strong, The Importance of, <i>Ma-han</i>	24	9581	
Navy, England's, The Growth of, <i>Froude</i>	15	6064	
Nazareth, <i>Carlis</i>	10	4226	
"Nè Mai Pietosa Madre al Caro Figlio" (Poem), <i>Petrarch</i>	29	11383	
Nearer Home (Poem), <i>Cary</i>	41	16853	
— My God, to Thee (Hymn), <i>Adams</i>	1	147	
Nebuchadnezzar (Poem), <i>Russell</i>	41	16697	
Necker, Jacques, <i>De Staël</i>	35	13839	
Necklace of Truth, The, <i>Macé</i>	24	9474	
Neighbors, The, <i>Bremer</i>	6	2330	
Nekrassov, M. Y.....	32	12588, 12598	
Nelly of the Top-Knots (Poem), <i>Hyde</i>	40	16363	
Nero, Death of, <i>Suetonius</i>	35	14205	
Nerto, From (Poem), <i>Mistral</i>	25	10107	
Never Too Late (Poem), <i>Greene</i>	17	6696	
New Birth, The, <i>Wesley</i>	38	15794	
— England Auction, A, <i>Prime</i>	30	11828	
— Sunday, A, <i>Beecher</i>	4	1737	
— Englander, The, <i>Choate</i>	9	3660	
— Life, The, <i>Dante</i>	11	4350-4355	
— Netherlands, The, <i>Bancroft</i>	3	1444	
— Orleans, The Battle of, <i>King</i>	21	8574	
— Republic, The, <i>Mallock</i>	24	9626	
— Sculptor, A (Poem), <i>Howe</i>	19	7651	
— Testament, The, <i>F. W. Farrar</i>	27	10565	
— Way to Pay Old Debts, A, <i>Massinger</i>	25	9801	
— Year's Day, <i>Claudius</i>	9	3757	
— Night of a Miserable Man, The (Poem), <i>Richter</i>	31	12258-12255	
— Wishes (Poem), <i>Mickiewicz</i>	25	10004	
— York—Love Lane, <i>Janvier</i>	20	8143	
Newbolt, Henry.....	41	17022	
Newcomes, The, <i>Thackeray</i>	36	14701-14711	
Newman, John Henry, R. H. <i>Hutton</i>	27	10597	
Newport, Mist at, <i>Curtis</i>	10	4225	
Newton, Sir Isaac.....	27	10619	
— <i>Voltaire</i>	38	15489	
Nibelungenlied, The, C. H. <i>Genung</i>	27	10627	
Nicarchus.....	16	6645	
Nicholas Nickleby, <i>Dickens</i>	11	4630	
Nicholson, William.....	40	16425	
Niebuhr, Barthold Georg.....	27	10657	
Night (Poem), <i>Blake</i>	5	2046	
— (Poem), <i>Very</i>	38	15325	

	VOL.	PAGE
Night (Poem), <i>Zoukovsky</i>	32	12599
— and Death (Poem), <i>White</i>	41	16847
— Before Christmas, The (Poem), <i>Moore</i>	40	16512
— Hymns to the, <i>Novalis</i>	27	10727
— in the Orient, A, <i>Quinet</i>	30	11968
— Venice (Poem), <i>Hay</i>	18	7106
— is Nearing (Poem), <i>K'hodjee</i>	41	16983
— Piece, The, to Julia (Poem), <i>Herrick</i> ..	18	7315
— Song (Poem), <i>Claudius</i>	9	8760
— (Poem), <i>Leopardi</i>	22	8981
— Thoughts (Poem), <i>Young</i>	39	16278
— Unto Night Showeth Forth Knowl- edge (Poem), <i>Habington</i>	41	16879
Nightfall (Poem), <i>Furness</i>	41	16847
Nightingale, The (Poem), <i>Keble</i>	21	8514
— (Poem), <i>Barnfield</i>	40	16492
— (Poem), <i>Symonds</i>	36	14365
— of Wittenberg, The (Poem), <i>Sachs</i> ..	32	12614
Nihauni, Abdallah	41	16981
Nihongi, <i>Japanese</i>	20	8146, 8156
Nile, The (Poem), <i>Hunt</i>	19	7795
— Overflows, Why the, <i>Athénæus</i>	2	926
— The Sources of the, <i>Baker</i>	3	1285
— Tributaries of Abyssinia, The, <i>Baker</i> ..	3	1278
Nineteenth-Century Lyric, A (Poem), <i>Anon.</i>	40	16621
Niño de la Bola, <i>Alarcón</i>	1	265
Nizāmi, A. V. W. <i>Jackson</i>	27	10665
No More Sea (Poem), <i>Scudder</i>	41	16855
— New Thing, <i>Norris</i>	27	10694
— Treasure Avails Without Gladness (Poem), <i>Dunbar</i>	12	5068
— Trifling with Love, <i>De Musset</i>	26	10499
Noble Nature, The (Poem), <i>Jonson</i>	21	8960
Noctes Ambrosianæ, <i>Wilson</i>	39	16034
Nocturnal Sketch, A (Poem), <i>Hood</i>	19	7596
Nodier, Charles	27	10672
Noël, Roden	41	16825
Noël, Thomas	41	16765
Noiseless, Patient Spider, A (Poem), <i>Whit-</i> <i>man</i>	39	15910
Nolan, The, <i>Bruno</i>	6	2618
Non Sine Dolor (Poem), <i>Gilder</i>	16	6349
Nora Creina (Poem), <i>Moore</i>	26	10290

	VOL.	PAGE
Nora's Vow (Poem), <i>Scott</i>	33	13076
Norman Sinclair, <i>W. E. Aytoun</i>	3	1127
Norris, William Edward	27	10685
Norse Love Story, A, <i>Lie</i>	23	9050
Northanger Abbey, <i>Austen</i>	3	1058
Northern Lights, The (Poem), <i>McMaster</i> ..	40	16537
Northwest Passage (Poem), <i>Stevenson</i> ..	35	13937
Norton, Andrews	41	16884
— Caroline Elizabeth	40	16650
— Charles Eliot	27	10707
Norway.		
Asbjörnsen, Peter Christen	2	905-916
Björnson, Bjørnstjerne	5	1959-1982
Garborg, Arne	15	6185
Ibsen, Henrik	20	7839
Kielland, Alexander	21	8565
Lie, Jonas	23	9048
Nansen, Fridtjof	27	10555
Welhaven, J. S. C.	38	15779
Wergeland, Henrik	38	15779
Norway's Dawn, <i>Welhaven</i>	38	15780, 15781
Norwood, <i>Beecher</i>	4	1737
Not My Will, but Thine (Hymn), <i>M. A. L.</i> ..	41	16897
Notes Contemporaines, <i>Desjardins</i>	11	4607
Nothin' to Say (Poem), <i>Riley</i>	31	12269
Nothing to Wear (Poem), <i>Butler</i>	41	16677
— The Idea of, <i>Edwards</i>	13	5182
Notre Cœur, <i>Maupassant</i>	25	9807
— Dame de Paris, <i>Hugo</i>	19	7715
Novalis	27	10724
Novara, The Battle of, <i>Ranke</i>	30	12090
Novelist, The Scope of the, <i>T. H. Green</i> ..	17	6685
November in the South (Poem), <i>Malone</i> ..	40	16511
Now and Afterwards, <i>Craik</i>	10	4137
Nubian Song	41	16968
Nullification, <i>J. Q. Adams</i>	1	142
Numa Roumestau, <i>Daudet</i>	11	4441
Numidian Defeat, A, <i>Sallust</i>	32	12749
Nun, The (Poem), <i>Uhland</i>	37	15194
Nurse's Watch, The (Poem), <i>C. Brentano</i> ..	6	2345
Nusaib	2	686
Nut-Brown Maid, The (Poem), <i>Anon.</i>	40	16337
Núwas, Abu	2	670
Nymphidia (Poem), <i>Drayton</i>	12	4883

O

O CAPTAIN! MY CAPTAIN (Poem), <i>Whit-</i> <i>man</i>	39	15909
"O Dove, That Flying o'er the Hill" (Poem), <i>Anon</i>	41	17002
O Moon! (Poem), <i>Blind</i>	5	2088
Oak, The (Poem), <i>Tennyson</i>	36	14636
— and the Reed, The (Poem), <i>La Fon-</i> <i>taine</i>	22	8787
Oaten Pipe, The (Poem), <i>Prescott</i>	40	16410
Oberhof, <i>Immermann</i>	20	7898
Obermann, <i>Senancour</i>	33	13112-13118
Oberon, <i>Wieland</i>	39	15954
Obiter Dicta, <i>Birrell</i>	4	1898-1920
Oblómov, <i>Goncharov</i>	16	6536
O'Brien, Fitz-James	27	10733

Ode (Poem), <i>Chénier</i>	9	3608
— (Poem), <i>Emerson</i>	13	5465
— An (Poem), <i>Prior</i>	30	11842
— on a Grecian Urn (Poem), <i>Keats</i>	21	8506
— the Death of Thomson, <i>Collins</i> ..	9	3877
— — Spring (Poem), <i>Gray</i>	16	6629
— to a Nightingale (Poem), <i>Keats</i>	21	8504
— Beauty (Poem), <i>Bilderdijk</i>	4	1887
— Duty (Poem), <i>Wordsworth</i>	39	16221
— Fuji-Yama (Poem), <i>Japanese</i>	20	8160
— Georgiana, Duchess of Devon- <i>shire</i> (Poem), <i>Coleridge</i>	9	3865
— Malibran, From the (Poem), <i>Musset</i>	40	16387
— — Melancholy (Poem), <i>Fletcher</i>	4	1685

	VOL.	PAGE		VOL.	PAGE
Ode to Melancholy (Poem), <i>Hood</i>	19	7605	Old Lieutenant and His Son, The, <i>Mac-</i>	24	9497
— Mrs. Anne Killigrew (Poem), <i>Dryden</i>	12	4938	— Maid's Love, An, <i>Maartens</i>	23	9362
— Napoleon, <i>Bilderdijk</i>	4	1888	— Man's Return, The (Poem), <i>Runeberg</i>	32	12504
— (Poem), <i>Byron</i>	7	2978	— Mortality, <i>Scott</i>	33	13011
— Sleep (Poem), <i>Hayne</i>	18	7111	— Oaken Bucket, The (Poem), <i>Wood-</i>	40	16414
— the Lake of B— (Poem), <i>La-</i>			<i>worth</i>		
<i>martine</i>	22	8813	— Ocean (Poem), <i>Hugo</i>	19	7727
— River Metauro (Poem), <i>Tasso</i>	36	14509	— Sedan Chair, The (Poem), <i>Dobson</i>	12	4744
— — — — West Wind (Poem), <i>Shel-</i>	34	13292	— Testament, The, and the Jewish Apo-	27	10775
<i>ley</i>			<i>crypha, C. H. Toy</i>		
— Venice (Poem), <i>Byron</i>	7	2960	— The (Poem), <i>Noël</i>	41	16825
— Winter, <i>Campbell</i>	8	3183	— Time Love (Poem), <i>Marot</i>	24	9732
— Zion (Poem), <i>Hallevi</i>	17	6871	— Times! Old Times! (Poem), <i>Griffin</i>	17	6712
O'Donnell, John Francis.....	40	16589	— Woman of Berkeley, The (Poem), <i>Southey</i>	35	13687
Odyssey, <i>Homer</i>	9: 3527; 18	7568-7578	O'Lincon Family, The (Poem), <i>Flagg</i>	40	16519
— The (Poem), <i>Lang</i>	22	8890	Olipphant, Carolina. See <i>Nairne, Lady</i> .		
Œdipus at Colonus, <i>Sophocles</i>	34	13664	— Margaret Oliphant Wilson, <i>Harriet</i>	27	10819
— Rex, <i>Sophocles</i>	34	13661	<i>Waters Preston</i>	27	10819
Oehlenschläger, Adam Gottlob, <i>W. M.</i>			Oliver Twist, <i>Dickens</i>	11	4630
<i>Payne</i>	27	10745	Olmedo, José Joaquin.....	22	8914
Of Corinna's Singing (Poem), <i>Campion</i> ...	8	3187	O'Mahony, Francis Sylvester, <i>John Ma-</i>	27	10845
— Such is the Kingdom of Heaven			<i>lone</i>		
(Poem), <i>Swinburne</i>	36	14320	On a Certain Condescension in Foreign-	23	9276
— the Danger His Majesty Escaped			<i>ers, Lowell</i>		
(Poem), <i>Waller</i>	38	15557	— — — — Cone of the Big Trees (Poem), <i>Harle</i>	17	6997
Oft, in the Stilly Night (Poem), <i>Moore</i> ...	26	10291	— — — — Distant Prospect of Eton College	16	6631
Ogden, Eva L.....	40: 16355; 41	16691, 17008	— — — — Girdle (Poem), <i>Waller</i>	38	15558
O'Grady, Standish.....	8	3417	— — — — Long and Perilous Journey	14	5846
O'Hara, Theodore.....	40	16569	(Poem), <i>Fleming</i>		
Oh! Breathe Not His Name (Poem), <i>Moore</i>	26	10291	— — — — Nankin Plate (Poem), <i>Dobson</i>	12	4743
" — Love so Long as Love Thou Canst "			— — — — Quiet Life (Poem), <i>Avienus</i>	40	16351
(Poem), <i>Freiligrath</i>	15	6009	— — — — Slab of Rose Marble (Poem), <i>De</i>	26	19507
" — May I Join the Choir Invisible "			<i>Mussel</i>		
(Poem), <i>Eliot</i>	13	5419	— an Antique Medal (Poem), <i>Hérédia</i>	18	7281
— the Pleasant Days of Old (Poem), <i>Brown</i>	40	16394	— — — — Infant Dying as Soon as Born	22	8822
" — Time and Change " (Poem), <i>Hen-</i>	18	7240	(Poem), <i>Lamb</i>		
<i>ley</i>			— — — — Old Woman Singing (Poem), <i>Spofford</i>	35	18818
" Oimé Il Bel Viso ! " (Poem), <i>Petrarch</i> ...	29	11378	— Lending a Punch Bowl (Poem), <i>Holmes</i>	19	7464
Oisín in Tirnanoge, <i>Celtic</i>	8	3410	— My Bed of a Winter Night (Poem), <i>E. B. Stoddard</i>	35	14027
Ojstoh (Poem), <i>Johnson</i>	41	16953	— — — — First Daughter (Poem), <i>Jonson</i>	21	8359
Old (Poem), <i>Hoyt</i>	41	16820	— Pierre Ronsard's Book of Love	18	7281
— Age, <i>Cicero</i>	9	3694, 3695	(Poem), <i>Hérédia</i>		
— — — — <i>Johnson</i>	21	8304	— — — — Refusal of Aid between Nations	31	12434
— (Poem), <i>Peete</i>	28	11259	(Poem), <i>D. G. Rossetti</i>		
— and New Year Ditties (Poem), <i>C. G.</i>	31	12405	— — — — Skobelev (Poem), <i>Polonsky</i>	32	12606
<i>Rossetti</i>			— the Campagna (Poem), <i>E. B. Stod-</i>	35	14027
— Arm-Chair, The (Poem), <i>Cook</i>	40	16416	<i>dard</i>		
— Assyrian (Poem), <i>Von Scheffel</i>	41	16698	— — — — Death of Crashaw (Poem), <i>Cow-</i>	10	4099
— Church, The (Poem), <i>Johnson</i>	41	16885	<i>ley</i>		
— Church-Yard of Bonchurch, The			— — — — Garcilaso (Poem), <i>Boscan</i>	5	2205
(Poem), <i>Marston</i>	40	16375	— — — — Joseph Rodman Drake	17	6868
— Continentals, The (Poem), <i>McMaster</i>	40	16331	(Poem), <i>Halleck</i>		
— Creole Days, <i>Cable</i>	7	3019	— — — — Mr. William Hervey	10	4101
— Curiosity Shop, The, <i>Dickens</i>	11	4630	— — — — Life-Mask of Abraham Lincoln	16	6354
— Familiar Faces, The (Poem), <i>Lamb</i>	22	8821	(Poem), <i>Gilder</i>		
— Farmer's Advice to his Son, The			— — — — Pleasures of a Country Life	37	14935
(Poem), <i>Hölty</i>	19	7510	(Poem), <i>Tibullus</i>		
— Fortunatus (Poem), <i>Thomas Dekker</i>	11	4525	— — — — Prospect of Planting Arts and	4	1805
— Gentleman, The, <i>Hunt</i>	19	7800	Learning in America (Poem), <i>Berkeley</i>		
— Greek Education, <i>Mahaffy</i>	24	9571	— — — — Sixth Centenary of Dante (Poem), <i>Carducci</i>	8	3210
— Grimes (Poem), <i>Greene</i>	41	16683			
— Ironsides (Poem), <i>Holmes</i>	19	7462			
— Kensington, <i>Ritchie</i>	31	12234, 12238			
— Lady, The, <i>Hunt</i>	19	7797			

	VOL.	PAGE
On the Tombs in Westminster (Poem), <i>Beaumont</i>	4	1686
— This Day I Complete My Thirty-Sixth Year (Poem), <i>Byron</i>	7	2999
One in Ten (Poem), <i>Shakespeare</i>	33	13205
— Only Thought (Poem), <i>Petöfi</i>	29	11355
— Word More (Poem), <i>Robert Browning</i>	6	2589
Onward (Poem), <i>Geibel</i>	15	6252
— Christian Soldiers (Poem), <i>Baring-Gould</i>	41	16882
Opal, An (Poem), <i>Clarke</i>	40	16606
Open Sesame, <i>Edgren</i>	13	5164
Opera and Drama, <i>Wagner</i>	38	15505
Opinions No Pinions (Poem), <i>Lamti</i>	41	16976
Opitz, Martin.....	41	16813
Opportunity (Poem), <i>Sill</i>	34	13441
Or Che L'Aura Mia (Poem), <i>Tasso</i>	36	14517
Orange, The Prince of, and Egmont, <i>Schiller</i>	33	12911
Orara (Poem), <i>Kendall</i>	40	16541
Orbis Pictus, <i>Comenius</i>	10	3914, 3918
Ordeal of Richard Feverel, The, <i>Meredith</i>	25	9921, 9930
Order (Poem), <i>St. Francis</i>	15	5923
— for a Picture, An (Poem), <i>Cary</i>	40	16459
O'Reilly, John Boyle, <i>M. F. Egan</i>	27	10857
Oriental Languages, Poems from.....	41	16965-16994
Origin of Species, The, <i>Darwin</i>	11	4414-4434
— — — Genesis of, <i>Darwin</i>	11	4397
Origo Mundi, <i>Celtic</i>	8	3448
Orion (Poem), <i>Horne</i>	19	7642
— (Poem), <i>Turner</i>	36	14640
Orlando Furioso, <i>Ariosto</i>	2	742, 745, 751, 754
Ornament, The (Poem), <i>Vaughan</i>	37	15259
— — — Uses of, <i>Ruskin</i>	32	12518
Ornithology. See <i>Natural History</i> .		
Orphan, The (Poem), <i>Sa'di</i>	32	12640
Orthodoxy, or the Doxy? (Poem), <i>Lamti</i>	41	16977
Orvieto Cathedral, The Building of, <i>Norton</i>	27	10710
Oratory.		
Adams, J. Q.: On the Mission of America, 1: 140; The Right of Petition, 141; Nullification.....		142
Æschines: The Oration Against Ctesiphon.....	1	180
Bacon: Charge to Justice Hutton....	3	1197
Bismarck: On the Military Bill.....	5	1955
Bright: On the Corn Laws, 6: 2346; On Incendiarism in Ireland, 2358; On Non-Recognition of the Southern Confederacy, 2360; On the State of Ireland, 2361; On the Irish Established Church.....		2363
Burke: Conciliation with America, 7: 2788; The Nabob of Arcot's Debts, 2793; The French Revolution.....		2802
Calhoun: On the Right of Petition, 7: 3089; State Rights, 3094; Urging Repeal of the Missouri Compromise.....		3098
Choate: The Puritan in Religious and Secular Life, 9: 3657; The New-Englander's Character, 3660; The American Bar, 3661; Daniel Webster.....		3663
Cicero: Literature and Poetry, 9: 3687; Honors Proposed for Sulpicius....		3692

Oratory.—Continued

	VOL.	PAGE
Clay: Public Spirit, 9: 3774; The Greek Struggle for Independence, 3774; South-American Independence, 3775; From the Valedictory to the Senate, 3776; Speech on Retirement to Private Life.....		3779
Curtis: Pharisaism of Reform, 10: 4234; The Call of Freedom.....		4236
Demosthenes: The Third Philippi, 11: 4541; Against License of Speech, 4552; His Patriotic Policy.....		4553
Everett: The Emigration of the Pilgrim Fathers, 14: 5607; The American Revolution.....		5611
Franklin: On Opening the Sessions of the Federal Conventions with Prayer.....	15	5950
Grattan: On the Character of Chatham, 16: 6616; On the Disqualification of Catholics, 6617; On the Downfall of Bonaparte.....		6620
Lincoln: The Perpetuation of Our Political Institutions, 23: 9065; From his Cooper Institute Speech, 9066; From the First Inaugural Address, 9070; From the Gettysburg Address, 9074; From the Second Inaugural Address.....		9075
Lowell: Democracy.....	23	9272
Luther: On the Improvement of the Christian Body, 23: 9325; Reply at the Diet of Worms.....		9328
Mirabeau: On the Removal of the Troops around Paris, 25: 10081; Elegy on Franklin.....		10085
Orators, Great, and Their Training, <i>Cicero</i>	9	3696
Oratory, <i>Quintilian</i>	30	11987-11996
— Dialogue on, <i>Cicero</i>	9	3696
Public Speaking, <i>Beaconsfield</i>	4	1651
Sumner: In Time of Peace Prepare for War, 36: 14223; Some Changes in Modern Life, 14228; The True Grandeur of Nations, 14231; Classical and Modern Literature, 14233; The Dignity of the Jurist, 14234; Allston in Italy.....		14235
Taylor: Address: Fitz-Greene Halleck.....	36	14522
Washington: Farewell Address.....	38	15667
Webster: From the Oration on Laying the Corner-Stone of the Bunker Hill Monument, 38: 15736; Massachusetts and South Carolina (Jan. 26, 1830), 15743; Liberty and Union (Jan. 26, 1830), 15744; The Drum-Beat of England (May 7, 1834), 15747; Imaginary Speech of John Adams, 15748; The Continuity of the Race (Dec. 22, 1830).....		15751
Osborne, Duffield.....	40	16606
O'Shaughnessy, Arthur.....	41	16771, 16803
Ossian, <i>W. Sharp</i> and <i>E. Rhys</i>	27	10865
Ossoli.		
See <i>Fuller, Sarah Margaret</i> .		
Othello, <i>Shakespeare</i>	33	13216, 13263
Other One, The (Poem), <i>Peck</i>	40	16467
Others, The (Poem), <i>Byron</i>	29	11512
Ouida.....	27	10885
Our Casuarina-Tree (Poem), <i>Dutt</i>	13	5082
— Country (Poem), <i>Petöfi</i>	29	11354
— God, Our Help in Ages Past (Hymn), <i>Watts</i>	38	15718

	VOL.	PAGE
Our Hundred Days in Europe, <i>Holmes</i>	19	7494
— Mary and the Child Mummy (Poem), <i>Turner</i>	36	14641
— Mother (Poem), <i>Whitney</i>	40	16412
— Mutual Friend, <i>Dickens</i>	11	4633
— Orders (Poem), <i>Howe</i>	19	7647
— Village, <i>Mitford</i>	25	10145
Out of Doors (Poem), <i>Wetherald</i>	41	16727
" — — — the Night that Covers Me" (Poem), <i>Henley</i>	18	7240

	VOL.	PAGE
Outdoor Papers, <i>Higginson</i>	18	7354
Outre-Mer, <i>Bouquet</i>	5	2254
Outward Bound (Poem), <i>Aldrich</i>	1	324
Ouverture, Toussaint l', <i>Phillips</i>	29	11412
Over Ævne, <i>Björnson</i>	6	1965
— the River (Poem), <i>Priest</i>	40	16411
Ovid, <i>Francis W. Kelsey</i>	28	10915
Ox, The (Poem), <i>Carducci</i>	8	3211
Oxford, <i>Matthew Arnold</i>	2	864
Ozymandias (Poem), <i>Shelley</i>	34	13291

P

PAA GUDS VEJE, <i>Björnson</i>	5	1966
Pack, Clouds, Away (Poem), <i>Heywood</i>	40	16365
" Padre del Ciel " (Poem), <i>Petrarch</i>	29	11382
Page, Thomas Nelson.....	28	10937
Pailleron, Édouard.....	28	10961
Pain in Autumn (Poem), <i>R. H. Stoddard</i>	35	14036
Paine, Thomas.....	28	10975
Pains of Sleep, The (Poem), <i>Coleridge</i>	9	3867
Painter of Modern Life, The, <i>Bandelaire</i>	4	1627
Painting, <i>Motoori</i>	20	8184
— Poetry and, <i>Lessing</i>	23	9021
Paintings. See <i>Art</i> .		
Pair of Blue Eyes, A, <i>Thomas Hardy</i>	17	6957
Palfrey, John Gorham.....	28	10988
Palgrave, Francis Turner.....	41	16795
— William Gifford.....	28	11001
Palm and the Pine, The (Poem), <i>Heine</i>	41	17006
Palmer, John Williamson.....	40	16422
— Ray.....	41	16865
Palmerston, Lord, <i>McCarthy</i>	24	9450
Palm-Tree, The (Poem), <i>Vaughan</i>	37	15262
Paludan-Müller, Frederik, <i>W. M. Payne</i>	28	11017
Pamela, <i>Richardson</i>	31	12226,
12228		
Pan (Poem), <i>Leconte de Lisle</i>	22	8955
— in Wall Street (Poem), <i>Sledman</i>	35	13866
— Michael, <i>Sienkiewicz</i>	34	13402, 13427-13438
Panchatantra, The, <i>Indian</i>	20	7959; 29
11479-11483		
Panegyric of Amrapolas (Poem), <i>Lamii</i>	41	16977
— to My Lord Protector, A (Poem), <i>Wal-</i> <i>ter</i>	38	15559
Panglory's Wooing Song (Poem), <i>Fletcher</i>	40	16607
Panzacchi, Enrico.....	41	17005
Parable, A (Poem), <i>Blind</i>	5	2078
Paracelsus, <i>Robert Browning</i>	6	2559
Paradise (Hymn), <i>Faber</i>	41	16860
— and the Peri (Poem), <i>Moore</i>	26	10275
— Lost (Poem), <i>Milton</i>	25	10064-10072
— — — Milton's, A Study of, <i>Johnson</i>	21	8308
Paradisi Gloria (Poem), <i>Parsons</i>	28	11121
Pardo Bazán, Emilia.....	28	11025
Pardon (Poem), <i>Howe</i>	19	7648
Parentage, <i>Epictetus</i>	14	5502
Parental Ode to My Son, A (Poem), <i>Hood</i>	19	7595
Parini, Giuseppe.....	28	11042
Paris, <i>Zola</i>	39	16290
The Café, <i>Banville</i>	4	1475
— Morgue, The, <i>Welhaven</i>	38	15784
— Street Scene in, during the Commune, <i>Du Camp</i>	12	4952

Paris The Charm of, <i>Curtis</i>	10	4233
Parish Register, The (Poem), <i>Crabbe</i>	10	4119
Parker, Bessie Chandler.....	40	16361
— Gilbert.....	28	11047
— Martyn.....	40	16430
— Theodore, <i>J. W. Chadwick</i>	28	11073
— — —.....	41	16867
Parkman, Francis, <i>C. G. D. Roberts</i>	28	11087
Parmenides.....	28	11114
Parsifal, <i>Wagner</i>	38	15503
Parsons, Thomas William.....	28	11117
Parting (Poem), <i>Browne</i>	6	2517
— Lovers, The (Poem), <i>Anon</i>	41	17006
— of Godfrid and Olympia (Poem), <i>Austin</i>	40	16647
Parton, James.....	28	11123
Parzival (Poem), <i>Von Eschenbach</i>	19	7520
Pasarse de Listo, <i>Valera</i>	37	15223
Pascal, Blaise, <i>Arthur G. Canfield</i>	28	11143
Pascal's Skepticism, <i>Cousin</i>	10	4083
Passage (Poem), <i>Ghalib</i>	41	16971
— The (Poem), <i>Uhland</i>	37	15193
" Passato È 'l Tempo Omai " (Poem), <i>Pe-</i> <i>trarch</i>	29	11380
Passion in the Desert, A, <i>Balzac</i>	3	1400
Passionate Pilgrim, The (Poem), <i>Shakes-</i> <i>peare</i>	33	13224, 13225
— Shepherd to His Love, The (Poem), <i>Marlowe</i>	24	9717
Passions, The (Poem), <i>Collins</i>	9	3873
Past and Present, <i>Carlyle</i>	8	3242
Pastoral, A (Poem), <i>Shenstone</i>	34	13311-13314
— Ballad (Poem), <i>Shenstone</i>	34	13309
Pater, Walter, <i>Anna McClure Sholl</i>	28	11157
Pathos, <i>Patmore</i>	28	11192
Patience (Poem), <i>Ibrahim</i>	2	687
— (Poem), <i>Anon</i>	41	16915
Patient Grissil (Poem), <i>Thomas Dekker</i>	11	4526, 4527
Patmore, Coventry, <i>M. F. Egan</i>	28	11179
Patriot, The (Poem), <i>Robert Browning</i>	6	2588
Patriotic Song (Poem), <i>Arndt</i>	2	817
Patriot's Lament, The (Poem), <i>Rückert</i>	31	12466
Patrol of the Cypress Hills, The, <i>Gilbert</i> <i>Parker</i>	28	11049
Paul and Virginia, <i>Saint-Pierre</i>	32	12697, 12703
— — — of a Northern Zone, <i>Drach-</i> <i>mann</i>	12	4842
— Before Festus and Agrippa, <i>Farrar</i>	14	5628
— Felton, <i>R. H. Dana, Sen</i>	11	4291

	VOL.	PAGE
Paul Revere's Ride (Poem), <i>Longfellow</i>	23	9177
Paulding, James Kirke.....	28	11195
Pauline, <i>Robert Browning</i>	6	2559
Paulus Silentiarius.....	16	6648
Pauper's Drive, The (Poem), <i>Noel</i>	41	16765
Pausanias, <i>B. Perrin</i>	28	11210
Payne, John.....	40	16646
Peabody, Josephine.....	41	16747
Peace, The, <i>Aristophanes</i>	2	762, 778
— ou Earth (Poem), <i>Sears</i>	41	16861
" — ! What do Tears Avail ? " (Poem), <i>B. W. Procter</i>	30	11856
— Do Republics Promote? <i>Hamilton</i>	17	6906
Peacock, Thomas Love.....	28	11223
Pearl (Poem), <i>Anon.</i>	41	16916
Pearls of the Faith, <i>Arnold</i>	2	835, 837, 838, 839
Peau de Chagrin, La, <i>Balzac</i>	3	1363
Peck, Harry Thurston.....	40	16467
— Samuel Minturn.....	40	16356, 16617
Peel, Sir Robert, <i>Bagehot</i>	3	1221
Peele, George.....	28: 11258; 40	16368
Peer, Gynt, <i>Ibsen</i>	20	7858
Peg of Llanvaddy (Poem), <i>Thackeray</i>	36	14722
— Woffington, <i>Reade</i>	31	12120
Peintres des Fêtes Galautes, <i>Blanc</i>	5	2053
Pelican, The, <i>Le Clerc</i>	4	1854
Pellico, Silvio, <i>J. F. Bingham</i>	28	11263
Pen, The, and the Album (Poem), <i>Thackeray</i>	36	14728
Pensées de Pascal, <i>Cousin</i>	10	4083
People's Petition, The (Poem), <i>Call</i>	41	16751
Pepita (Poem), <i>Sherman</i>	40	16617
— Ximenez, <i>Valera</i>	37	15221, 15224-15233
Pepys, Samuel, <i>A. G. Peskett</i>	28	11283
Percival, James Gates.....	40	16542
Père Antoine's Date-Palm, <i>Aldrich</i>	1	325
— Goriot, <i>Balzac</i>	3	1360
Pereda, Jose Maria de, <i>W. H. Bishop</i>	29	11505
Percegrine Pickle, <i>Smollett</i>	34	13590
Perfect Peace (Poem), <i>Larned</i>	41	16854
Pericles, <i>Plutarch</i>	29	11605
— and Aspasia, Imaginary Correspondence of, <i>Landor</i>	22	8868
Pericles's Memorial Oration over Athenian Dead, <i>Thucydides</i>	37	14920
Perkin Warbeck, <i>Ford</i>	15	5890
Perrault, Charles.....	29	11323
Perry, Nora.....	40	16417

Persia.

Avesta, The.....	3	1084-1099
Education of a Persian Boy, The, <i>Xenophon</i>	39	16258
Epigrams.....	41	16965
Firdausi.....	14	5735
Hâfiz.....	17	6793
Ibn Sinâ.....	19	7835
Jâmi.....	20	8110
Khayyâm, Omar.....	21	8541
Manners and Customs, <i>Montesquieu</i>	26	10268
Nizâmî.....	27	10665
Rûmî, Jalâl-ad-dîn.....	32	12487
Sa'dî.....	32	12634
Persian Epigrams.....	41	16965
— Poems.....	41	16965, 16972, 16983
Persians, The, <i>Æschylus</i>	1	185
Persistence — The Tortoise and the Hare, <i>Babrius</i>	3	1154

	VOL.	PAGE
Persius.....	29	11343
Personal Narrative of a Pilgrimage to El Medinah and Meccah, The, <i>R. F. Burton</i>	7	2889, 2896
Personality of God, The, <i>Mulford</i>	26	10420
— Man, The, <i>Mulford</i>	26	10420
— The Value of, <i>Schopenhauer</i>	33	12953
Persons One Would Wish to Have Seen, <i>Hazlitt</i>	18	7119
Peter Ibbetson, <i>Du Maurier</i>	12	5052
— Rugg the Bostonian (Poem), <i>Guiney</i>	41	16956
— Simple, <i>Marryat</i>	24	9740
— the Great, Visit of, to Frederick William I., <i>Wilhelmine von Bayreuth</i>	39	15970
Petition to Time, A (Poem), <i>B. W. Procter</i>	30	11854
Petits Coups, Les (Poem), <i>Béranger</i>	4	1789
Petőfi, Alexander, <i>C. H. Genung</i>	29	11347
Petrarch, <i>J. F. Bingham</i>	29	11357
Petronius Arbitr, <i>W. H. Preston</i>	29	11384
Pfizer, Gustav.....	40	16469
Phædo, The, <i>Plato</i>	29	11535
Phædrus, The, <i>Plato</i>	29	11541
Phantom or Fact (Poem), <i>Coleridge</i>	9	3870
Phèdre, <i>Racine</i>	30	12037
Phelps, Charles Henry.....	40	16357
Phidias, <i>Pliny</i>	29	11580
Philaster, <i>Beaumont and Fletcher</i>	4	1687
Philemon, Menander and the Lost Attic Comedy, <i>W. C. Lawton</i>	29	11397
Philina's Song (Poem), <i>Goethe</i>	16	6441
Philip II., The Personal Habits of, <i>Prescott</i>	30	11794
— My King (Poem), <i>Craig</i>	10	4136
— Van Artevelde, <i>Taylor</i>	36	14542-14550
Phyllida Flouts Me (Poem), <i>Anon.</i>	40	16623
Philips, Stephen.....	40	16466
— Wendell, <i>G. W. Smalley</i>	29	11409
Philoctetes, <i>Sophocles</i>	34	13671
Philodemus.....	16	6645
Philomela (Poem), <i>Greene</i>	17	6697
Philosophers made by Accident, <i>D'Israeli</i>	12	4727

Philosophy.

See also *Aphorisms*.

Alcuin: Disputation between Pepin, the Most Noble Youth, and Albinus, the Scholastic.....	1	299
Amiel: The Superiority of the Greeks, 1:482; Doubt.....	2	486
Aristotle: The Nature of the Soul, 2:795; On Philosophy, 799; On Essences.....		799
Aurelius, Marcus: Reflections.....	3	1028
Bacon: From the "Apophthegms".....	3	1200
Barbauld: Against Inconsistency in our Expectations.....	4	1484
Bentham: Of the Principle of Utility.....	4	1776
Birrell: Truth-Hunting.....	4	1912
Boëtius: Of the Greatest Good.....	5	2135
Buckle: Moral versus Intellectual Principles in Human Progress.....	6	2677
Burton, Robert: Melancholy.....	7	2906
Bushnell: Work and Play.....	7	2915
Carlyle: Labor, 8:3212; The World in Clothes.....		3216
Chinese: Maxims.....	9	3613-3648
Comte: The Evolution of Belief, 10:3938; The Study of Law Substituted for that of Causes, 3940; Subjection		

Philosophy.—Continued	VOL. PAGE
of Self-Love to Social Love, 3941; The Cultus of Humanity, 3942; The Domination of the Dead, 3943; The Worship of Woman.....	3943
Cousin: Pascal's Skepticism.....	4083
Descartes: Logical Thought, 11: 4588; A Method of Inquiry.....	4590
Desjardins: The Present Duty.....	4600
Edwards: The Idea of Nothing, 13: 5182; Action and Agency.....	5183
Epictetus: From the Discourses, 14: 5500-5504; "The Enchiridion," 5505- 5507; Fragment.....	5507
Erasmus: Fools.....	5525
Fichte: Characteristics of the Age, 14: 5680; Morality and Religion.....	5681
Franklin: The Way to Wealth.....	5946
Hegel: Transition to the Greek World, 18: 7174; The Egyptian Problem, 7175; The Greek World, 7176; The Meaning of Christianity, 7177; The Doctrine of the Trinity, 7179; The Nature of Evil, 7180; The Fall, 7182; The Atonement.....	7183
Herder: Human Development, 18: 7264; The Apotheosis of Humanity.	7271
Hobbes: On Love, 18: 7383; Certain Qualities in Men, 7384; Of Al- mighty God.....	7387
Hume: Of Refinement in the Arts.....	7781
Kant: The Beautiful, the Pleasant, and the Good, 21: 8486; Reason in General, 8491; Metaphysics as a Science.....	8493
Locke: Pleasure and Pain.....	9107
Maeterlinck: The Inner Beauty.....	9552
Pascal: Extracts from the "Thoughts" 28	11145
Plato: From the "Protagoras," 29: 11530; From the "Phædo," 11535; From the "Apology," 11538; From the "Gorgias," 11541; From the "Republic," 11549; From the "States- man".....	11553
Richter: Consolation.....	12252
Rochefoucauld: Society.....	12330
Conversation.....	12333
Ruskin: Womanhood.....	12516
Schopenhauer: Extracts from "The World as Will and Idea," 33: 12923; The Value of Personality..	12953
Selden: Extracts from his "Table- Talk".....	13101
Seneca: Time Wasted, 33: 13123; In- dependence, 13124; The Rival School, 13125; Inconsistency, 13126; Leisure.....	13127
Smith, Adam: The Prudent Man.....	13524
— Sydney: The Education of Women, 34: 13558; John Bull's Subscriptions, Wisdom of Our An- cestors, 13564; Latin Verses, 13566; Miscellany.....	13570-13574
Socrates: Refuses to Escape, 34: 13633; Justice and Injustice, 13637; On His Trial.....	13640
Spencer: Manners and Fashions.....	13727
Spinoza: The Improvement of the Understanding, 35: 13793; Mental Freedom, 13797; Superstition and Fear.....	13800
Steele: The Art of Growing Old.....	13891
Stevenson: Idealism—Striving and Failing.....	13944
Strauss: Græco-Roman Cultivation.....	14110

Philosophy.—Continued	VOL. PAGE
Swedenborg: The Contiguity and Har- mony of the World, 36: 14243, The Perfect Man the True Philosopher.	14246
Thoreau: Work and Pay, 37: 14880, 14884; Walking.....	14897
Voltaire: War, 38: 15462; Appear- ances, 15464; The Contradictions of This World, 15466; The Igno- rant Philosopher, 15472; Climate, 15474; Luxury, 15478; Miscellane- ous Excerpts.....	15480
Philosophy of History, <i>Hegel</i>	18 7174-7184
— the History of Man, <i>Herder</i> ..	18 7264-7271
— The Basis of, <i>Epictetus</i>	14 5505
— Motive to, <i>Fischer</i>	14 5769
Phoenix, The, <i>Le Clerc</i>	4 1856
— and the Turtle, The, <i>Shakespeare</i>	33 13226
Phormio, <i>Terence</i>	36 14648
Phrynichus.....	29 11401
Physics and Politics, <i>Bagehot</i>	3 1207, 1225, 1228
Physiology of Taste, The, <i>Brillat-Savarin</i> .	6 2367
Piankhy, The Stela of, <i>Egyptian</i>	13 5274
Piatt, John James.....	40 16530
— Sarah M. B.....	40: 16358; 41 16723
Picciola, <i>Saintine</i>	32 12679
Pickwick Papers, The, <i>Dickens</i>	11 4629
Picture, A (Poem), <i>Blicher</i>	5 2065
— of T. C., The (Poem), <i>Marvell</i>	24 9775
Piece of String, The, <i>Maupassant</i>	25 9821
Pierpont, John.....	40: 16449; 41 16884
Pierre et Jean, <i>Maupassant</i>	25 9815
— of Provence and the Beautiful Mague- lonne, <i>Olga Flinch</i>	29 11428
Pigeon, The Wild, <i>Wilson</i>	39 16021
Pike, Albert.....	41 16807
Pilgrim Fathers, The Emigration of the, <i>Everett</i>	14 5607
Pilgrimage, (Poem), <i>Raleigh</i>	40 16346
— The (Poem), <i>Herbert</i>	18 7257
Pilgrim's Isle (Poem), <i>Parsons</i>	28 11121
— Progress, The, <i>Bunyan</i>	7 2750, 2754, 2766
Pilgrims The (Poem), <i>Swinburne</i>	36 14309
Pillar of the Cloud, The (Poem), <i>Newman</i> .	27 10616
Pilpay, <i>Charles R. Lanman</i>	29 11437
Pindar, <i>Basil L. Gildersleeve</i>	29 11487
Pine and Palm (Poem), <i>Heine</i>	18 7192
— Tree, The (Poem), <i>Vazoff</i>	38 15269
Pinnacle, The (Poem), <i>Catullus</i>	8 3365
Pioneers of France in the New World, The, <i>Parkman</i>	28 11091
Piper and the Child, The (Poem), <i>Blake</i> .,	5 2048
— of Gijón, The (Poem), <i>De Campoamor</i> ..	41 16951
Piron, Alexis.....	29 11506
Pitt, William, <i>J. R. Green</i>	17 6675
Pitta, Sebastião Rocha.....	22 8909
Pizarro, <i>Sheridan</i>	34 13361
Place to Die, The (Poem), <i>Barry</i>	40 16377
Places. See <i>Travel, Adventure, and Description</i> .	
Plague in London, The, <i>Defoe</i>	11 4489
— of Apathy, The (Poem), <i>Watson</i> ...	38 15709
Plain Language from Truthful James (Poem), <i>Harte</i>	17 6996
Platæa, The Night Attack on, <i>Thucydides</i> ..	37 14917
Platen, August von.....	29 11513
Plato, <i>Paul Shorey</i>	29 11519
— <i>Diogenes</i>	12 4720
—.....	16 6641

	VOL.	PAGE
Plautus, Titus Maccius, <i>Gonzalez Lodge</i>	29	11557
Plays and Puritans, <i>Kingsley</i>	22	8622
Playwright, The, is Born—and Made, <i>Alexandre Dumas, Jun.</i>	12	5009
Pleasure and Pain, <i>Locke</i>	23	9107
Pleasures of Hope, <i>Campbell</i>	8	3164-3171
— Memory, The (Poem), <i>Rogers</i>	31	12349
— the Imagination (Poem), <i>Aken-</i> <i>side</i>	1	260
Pledge to the Dead, A (Poem), <i>Winter</i>	39	16069
Pliny the Elder.....	29	11573
— Younger.....	29	11583
Plutarch, <i>E. B. Clapp</i>	29	11601
— <i>Autobiog.</i>	29	11632
— (Poem), <i>Agathias</i>	1	224
Plutus, <i>Aristophanes</i>	2	764
Poe, Edgar Allen, <i>F. W. H. Myers</i>	29	11651
Poem of My Cid, The.....	9	3733
— the Passion, The, <i>Celtic</i>	8	3447
Poet and His Songs, The (Poem), <i>Long-</i> <i>fellow</i>	23	9187
— the Crowd, The (Poem), <i>Gautier</i>	15	6235
— at the Breakfast Table, The, <i>Holmes</i>	19	7475
Poet's Epitaph, A (Poem), <i>Wordsworth</i>	39	16206
— Hope, A (Poem), <i>Channing</i>	41	16768
— Place in Life, The (Poem), <i>Clough</i>	9	3839
— Song to His Wife (Poem), <i>B. W.</i> <i>Procter</i>	30	11856
Poetics, The, <i>Aristotle</i>	2	797-800
Poetry.		
See also <i>Hymns</i> .		
A Noiseless, Patient Spider, <i>Whitman</i>	39	15910
— Slumber did my Spirit Seal, <i>Wordsworth</i>	39	16206
"— Thousand Years in Thy Sight Are but as One Day," <i>Fields</i>	40	16633
— Wet Sheet and a Flowing Sea, <i>Cunningham</i>	40	16408
À Outrance, <i>Rogers</i>	40	16660
Abbé's Dream, The, <i>Dole</i>	41	16899
Abou ben Adhem, <i>Hunt</i>	19	7796
Abshalom and Achitophel, <i>Dryden</i>	12	4949
Absence, <i>Taylor</i>	38	15599
Accordance, <i>Bolta</i>	41	16772
Ad Amphoram, <i>Horace</i>	19	7631
Adam Homo, <i>Paludan-Müller</i>	28	11020
Adapa and the South Wind, <i>Babyloni-</i> <i>nian</i>	1	76
Address to the Mummy in Belzoni's Exhibition, <i>Smith</i>	41	16789
Adieu for Evermore, <i>Anon</i>	40	16439
— to Coimbra, <i>Camoens</i>	8	3158
Adieux à Marie Stuart, <i>Swinburne</i>	36	14322
Adonais, <i>Shelley</i>	34	13276
Advice to Authors, <i>Boileau</i>	5	2144
— a Poet, <i>Locker-Lampson</i>	23	9121
Æneid, <i>Virgil</i>	38	15430-15438
Afloat and Ashore, <i>Dobell</i>	12	4737
After Construing, <i>Rensou</i>	41	16787
— Death, <i>C. G. Rossetti</i>	31	12401
— Petrarch, <i>Hérédia</i>	18	7283
— the Ball, <i>Perry</i>	40	16147
— Play, <i>Stevenson</i>	41	16720
— Wings, <i>Piatt</i>	41	16723
* Agathon, * Song from, <i>Woodberry</i>	39	16152
Age, <i>Anacreon</i>	2	495
— of Gold, The, <i>Savage</i>	41	16859
— <i>Teleclides</i>	29	11399
* Ah! Certes will no Prisoner Tell His Tale, * <i>Richard Cœur de Lion</i>	30	11881

Poetry.—Continued

	VOL.	PAGE
"Ah! Fair and Lovely," <i>Minnermus</i>	37	15167
"—! Where are Hours Departed Fled?" <i>Walthervon der Vogelweide</i>	38	15585
Aillean, <i>Banim</i>	4	1470
Aladdin, <i>Oehlenschläger</i>	27	10752, 10754, 10773
Alec Yeaton's Son, <i>Aldrich</i>	1	316
Alexander Selkirk, <i>Cowper</i>	10	4113
Alexander's Feast, <i>Dryden</i>	12	4944
Alexis and Dora, <i>Goethe</i>	16	6449
Alien, <i>Roberts</i>	41	16725
Aliscamp, The, <i>Mistral</i>	25	10108
All on One Side, <i>Romaine</i>	40	16624
All-Glorious King! <i>Guirant de Bor-</i> <i>neil</i>	30	11888
"Alma Felice," <i>Petrarch</i>	29	11379
Almighty Love, The, <i>Parker</i>	41	16867
Alone in the Fields, <i>Allmers</i>	41	17004
Along the Grassy Slope I Sit, <i>R. H.</i> <i>Stoddard</i>	35	14035
Alpine Glacier, The, <i>Maykov</i>	32	12604
Amarylhis, <i>Bellman</i>	4	1769
— <i>Rückert</i>	31	12460
Amaturnus, <i>Cory</i>	40	16600
America, <i>Gilder</i>	16	6353
American Flag, The, <i>Drake</i>	12	4863
— Pantheon, <i>Cranch</i>	41	16780
Aminta, <i>Tasso</i>	36	14506, 14507
Amor Mundi, <i>C. G. Rossetti</i>	31	12407
Amynta, <i>Elliot</i>	40	16591
An Thou Were My Ain Thing, <i>Ram-</i> <i>say</i>	30	12071
Anacreontic, <i>Hoofl</i>	19	7611
Ancestors, The, <i>Mickiewicz</i>	25	10006
Andrea del Sarto, <i>R. Browning</i>	6	2565
André's Request to Washington, <i>Willis</i>	39	16008
— Ride, <i>Beesly</i>	40	16382
Andromeda, <i>Kingsley</i>	22	8617
Angel, <i>Newman</i>	27	10618
— The, <i>Lermontov</i>	32	12597
— <i>Pushkin</i>	32	12595
— in the House, The, <i>Palmore</i>	28	11185, 11186
Angels of Buena Vista, The, <i>Whittier</i>	39	15945
Angler's Wish, An, <i>Van Dyke</i>	37	15245
Animals Sick of the Plague, The, <i>La</i> <i>Fontaine</i>	22	8799
Annabel Lee, <i>Poe</i>	29	11696
Annie Laurie, <i>Douglas</i>	40	16366
Annus Memorabilis, <i>Brownell</i>	6	2520
Another Day, <i>Howells</i>	19	7657
Antique Intaglio. An, <i>Spaulding</i>	41	16729
Antony and Cleopatra, <i>Lytte</i>	40	16576
Any Soul to Any Body, <i>Monkhouse</i>	41	16835
Apologues from the Persian, <i>Fitzger-</i> <i>ald</i>	14	5806
Apparition, The, <i>Phillips</i>	40	16466
Apple-Tree, The, <i>Dorr</i>	40	16526
Après Trois Ans, <i>Verlaine</i>	38	15320
April in Ireland, <i>Hopper</i>	40	16438
— Rain, <i>Thomson</i>	37	14854
— Weather, <i>Reese</i>	40	16498
Apuleius's Song, <i>Heywood</i>	18	7347
Arab, The, and the Camel.....	3	1152
Arabic Poems.....	2	679, 680, 686, 688
Are the Children at Home? <i>Sangster</i>	40	16450
Arethusa, <i>Shelley</i>	34	13302
Aretina's Song, <i>Taylor</i>	36	14541
Ariel, <i>Stedman</i>	35	13862
— in the Cloven Pine, <i>Taylor</i>	36	14530
Arnold Winkelried, <i>Montgomery</i>	40	16397
Arrow and the Song, The, <i>Longfellow</i>	23	9168
Art and Politics, <i>Bellman</i>	4	1771
— Criticism, <i>Landor</i>	22	8878
— of Poetry, The, <i>Boileau</i>	5	2144, 2146
— <i>Horace</i>	19	7638

Poetry.—Continued	VOL.	PAGE
Artists, <i>The, Schiller</i>	33	12900
As Careful Merchants do Expecting Stand, <i>W. Browne</i>	6	2515
— I Laye a-Thynkyng, <i>Barham</i> ...	4	1509
— It Will Happen, <i>Geibel</i>	15	6250
— Ships Becalmed, <i>Clough</i>	9	3837
Asian Birds, <i>Bridges</i>	40	16499
Aspatia, <i>Beaumont and Fletcher</i>	4	1683
Aspect of the Pines, <i>Hayne</i>	18	7113
Aspiration, <i>Willis</i>	39	16011
— <i>Zorrilla</i>	39	16330
"Assignment," Song from the, <i>Poe</i> ...	39	11690
Astrophel and Stella, <i>Sidney</i>	24	13396
At a Funeral, <i>Heber</i>	18	7159
— Gibraltar, <i>Woodberry</i>	39	16146
— Last the Daylight Fadeth, <i>Geibel</i> ...	15	6252
— Penshurst, <i>Waller</i>	38	15563
— the Breach, <i>Williams</i>	40	16566
— Church Gate, <i>Thackeray</i>	36	14728
— Granite Gate, <i>Carmen</i>	8	3305
— Potter's, <i>Spofford</i>	35	13819
Atalanta, <i>Thompson</i>	41	16814
Athens, <i>Swinburne</i>	36	14319
Atlas, <i>Heine</i>	18	7191
Au Bord de l'Eau, <i>Sully-Prudhomme</i> ...	36	14216
Aucassin and Nicolette, <i>Lang</i>	2	945
— — — <i>Stedman</i>	35	13861
Auld House, The, <i>Lady Nairne</i>	27	10548
— Robin Gray, <i>Barnard</i>	40	16383
— Starts Back Again, The, <i>Anon.</i> ...	40	16424
Autumn, <i>Japanese</i>	20	8162
Aux Enfants Perdus, <i>Banville</i>	4	1479
— Italiens, <i>Lytton</i>	23	9349
Avaricious Shepherdess, The, <i>Du-</i> <i>fresny</i>	40	16369
Awaking, <i>Bloede</i>	41	16849
Away, <i>Riley</i>	31	12267
Babylon, <i>Anon</i>	3	1339
Bacchus, <i>Sherman</i>	40	16524
Baker's Tale, The, <i>Carroll</i>	8	3318
Balder, <i>Dobell</i>	12	4738, 4739, 4740
Ballad, <i>Gay</i>	15	6247
— Against Those Who Missay of France, <i>Villon</i>	38	15410
— In Imitation of Jean Ingelow, <i>Cal-</i> <i>verley</i>	7	3110
— Made by Villon at the Request of His Mother, <i>Villon</i>	38	15406
— of a Bridal, <i>Bland</i>	40	16662
— Agincourt, The, <i>Drayton</i>	12	4880
— Bouillabaisse, The, <i>Thackeray</i> ...	36	14719
— Guibour, The, <i>Mistral</i>	25	10103
— Old-Time Ladies, <i>Villon</i>	38	15403
— Prose and Rhyme, The, <i>Dob-</i> <i>son</i>	12	4745
— the Boat, The, <i>Garnett</i>	40	16481
— Brides of Quair, The, <i>Knox</i>	41	16926
— Common Folk, The, <i>Ban-</i> <i>ville</i>	41	16753
— Debate of the Heart and Body, <i>Villon</i>	38	15411
— Women of Paris, <i>Villon</i>	38	15405
— Things Known and Un- known, <i>Villon</i>	38	15410
— Trees and the Master, A, <i>Lanier</i>	22	8896
— Villon in Prison, <i>Villon</i>	38	15408
— to Queen Elizabeth, A, <i>Dobson</i> ...	12	4755
— Upon a Wedding, <i>Suckling</i>	35	14158
Ballade des Pendus, <i>Banville</i>	4	1480
— of Midsummer Days and Nights, <i>Henley</i>	18	7238
Ballads of Old-Time Lords, <i>Villon</i>	38	15404, 15405

Poetry.—Continued	VOL.	PAGE
Balthazar's Song, <i>Shakespeare</i>	33	13194
Banks o' Doon, The, <i>Burns</i>	7	2866
Banner of the Jew, <i>Lazarus</i>	41	16913
Banquet Song, A, <i>Alcaeus</i>	1	270
Barbara Allen's Cruelty, <i>Anon.</i>	41	16934
— Frietchie, <i>Whittier</i>	39	15924
Barbarossa, <i>Ruckert</i>	31	12467
Barclay of Ury, <i>Whittier</i>	39	15935
Bard, The, <i>Gray</i>	16	6633
— <i>Pushkin</i>	32	12593
Barefoot Boy, The, <i>Whittier</i>	39	15931
Bather, The, <i>Townsend</i>	40	16506
Baucis and Philemon, <i>Ovid</i>	28	10926
Battle Hymn of the Republic, <i>Howe</i> ...	19	7647
— of Blenheim, The, <i>Southey</i>	35	13685
— Copenhagen, The, <i>Campbell</i>	8	3179
— Ivry, The, <i>Macaulay</i>	24	9437
Battlefield, The, <i>Bryant</i>	6	2633
Beauty, <i>Baudelaire</i>	4	1626
— <i>Jami</i>	20	8113
— <i>Lodge</i>	23	9140
— <i>Shakespeare</i>	33	13225
— <i>Very</i>	38	15329
— Unadorned, <i>Propertius</i>	30	11864
Bed in Summer, <i>Stevenson</i>	35	13935
Bedouin-Child, The, <i>Watts-Dunton</i> ...	40	16456
Bedouin Song, <i>Taylor</i>	36	14533
Before and After the Flower-Birth, <i>Marston</i>	40	16500
— the Convent of St. Just, 1556, <i>Platen</i>	29	11516
Begone, Dull Care, <i>Anon</i>	40	16470
Behold the Meads, <i>Guillaume de Poi-</i> <i>tiers</i>	30	11877
Beleaguered City, The, <i>Longfellow</i> ...	23	9150
Belfry of Bruges, The, <i>Longfellow</i> ...	23	9162
— Pigeon, The, <i>Willis</i>	39	16008
Believe It Not, <i>Tolstoy</i>	32	12605
— Me, If All those Endearing Young Charms, <i>Moore</i>	26	10289
Belle of the Ball, The, <i>Præd</i>	30	11764
Bells, The, <i>Poe</i>	29	11694
Beloved Youth, The, <i>Theognis</i>	37	14791
Ben Bolt, <i>English</i>	40	16413
Benedicite, <i>Brackett</i>	40	16503
Benedictine Garden, A, <i>Brown</i>	40	16529
Benefits, <i>Lessing</i>	23	9010
Beowulf.....	2	558
Beside the Hearth, <i>Wagner</i>	38	15504
— Winter Sea, <i>Roberts</i>	31	12304
Bessie Bell and Mary Gray, 3:1334; 30	12069	
Best Thing in the World, The, <i>E. E.</i> <i>Browning</i>	6	2551
— Wines, The, <i>Hermippus</i>	29	11401
Betsey and I are Out, <i>Carleton</i>	41	16671
Better Answer, A, <i>Prior</i>	30	11843
— Part, The, <i>Matthew Arnold</i>	2	885
Beware, <i>Longfellow</i>	41	16998
Bewildered Guest, The, <i>Howells</i>	19	7656
Bhang u Bاده, <i>Foosooli</i>	41	16980
Biglow Papers, The, <i>Lowell</i>	23	9250, 9258
Bill and Joe, <i>Holmes</i>	19	7471
Binnorie, <i>Anon.</i>	41	16929
Bird Let Loose, The, <i>Moore</i>	26	10294
— Song from "Alexander and Cam- paspæ," <i>Lyly</i>	40	16362
Birds, <i>R. H. Stoddard</i>	35	14037
— in the Night, <i>Verlaine</i>	38	15318
Birthday, A, <i>C. G. Rossetti</i>	31	12400
— <i>Watson</i>	38	15708
Bishop of Rum-ti-Foo, <i>Gilbert</i>	16	6339
Bivouac of the Dead, The, <i>O'Hara</i> ...	40	16569
Black Regiment, The, <i>Boker</i>	5	2164
— Shawl, The, <i>Pushkin</i>	32	12590
Blackbird's Song, The, <i>Kingsley</i>	40	16496

Poetry.—Continued

	VOL.	PAGE
Blackberry Farm, The, <i>Piatt</i>	40	16530
Blackmores Maidens, <i>Barnes</i>	4	1565
Blesséd Damozel, The, <i>D. G. Rossetti</i>	31	12416
Blind Girl of Castel-Cuillé, The, <i>Jas-min</i>	20	8198
Blow, Blow, Thou Winter Wind, <i>Shakespeare</i>	33	13204
Blue and the Gray, The, <i>Finch</i>	40	16351
— Closet, The, <i>Morris</i>	26	10352
Bluebird, The, <i>Wilson</i>	39	16019
Boatman's Song, The, <i>Carmen Sylva</i>	36	14332
Body and Soul, <i>Nason</i>	41	16836
Bohémiens, Les, <i>Béranger</i>	4	1788
Bonaventura, <i>Johnson</i>	41	16796
Bonnie George Campbell.....	3	1333
Bonny Dundee, <i>Scott</i>	33	13080
— Earl of Murray, The.....	3	1330
Book-Lover's Apologia, A, <i>Buckham</i>	41	16775
Book-Stall, The, <i>Scollard</i>	41	16774
Bos'n Hill, <i>Albee</i>	41	16955
Bothie of Tober-na-Vuolich, <i>Clough</i>	9	3840
Bowmen's Song, The, <i>Doyle</i>	12	4838
Boy Van Dyck, The, <i>Preston</i>	41	16782
Bramble Flower, The, <i>Elliot</i>	40	16470
Brant to the Indians, <i>McMaster</i>	41	17019
Brave Old Oak, The, <i>Chorley</i>	40	16414
* Break, Break, Break, <i>Tennyson</i>	36	14603
Bridal of Andalla, <i>Anon</i>	40	16655
Bride of Abydos, The, <i>Byron</i>	7	2947, 2964
Bridge of Dread, The.....	26	10531
— Sighs, The, <i>Hood</i>	19	7600
— The, <i>Longfellow</i>	23	9164
Brief Life is Here Our Portion, <i>Bernard of Cluny</i>	4	1830
Briefness of Life, The, <i>William Drummond</i>	12	4917
Brignall Banks, <i>Scott</i>	33	13078
"Bring me Word How Tall She Is," <i>Greenwell</i>	40	16631
Bringing Our Sheaves With Us, <i>Allen</i>	41	16745
Bristowe Tragedie, The, <i>Chatterton</i>	9	3544
Broken Bell, The, <i>Baudelaire</i>	4	1625
— Music, <i>Aldrich</i>	1	319
— Pitcher, The, <i>W. E. Aytoun</i>	3	1123
Brook, The, <i>Tennyson</i>	36	14604
Brookside, The, <i>Milnes</i>	41	17007
Brother's Grave, A, <i>Catullus</i>	8	3366
Bruce and the Spider, <i>Barton</i>	41	16713
— to his Men at Bannockburn, <i>Burns</i>	7	2864
Bubble, The, <i>Allingham</i>	1	432
Buccaneer, The, <i>R. H. Dana, Sen.</i>	11	4287, 4288
Builders, The, <i>Véry</i>	38	15327
Building of the Ship, The, <i>Longfellow</i>	23	9169
Bulls, The, <i>Leconte de Lisle</i>	22	8956
Buoy-Bell, The, <i>Turner</i>	36	14642
Burden of the Desert, The, <i>Simms</i>	34	13460
Burial March of Dundee, The, <i>W. E. Aytoun</i>	3	1113
— of Moses, The, <i>Alexander</i>	41	16793
— Sir John Moore, The, <i>Wolfe</i>	40	16396
Burmese Parable, A, <i>Mace</i>	40	16457
Burns, Robert, <i>Halleck</i>	17	6865
— Whittier.....	39	15919
Burnt Ships, <i>Jackson</i>	20	8063
Büstän, The, <i>Sa'di</i>	32	12637-12647, 12654, 12656
Busy, Curious, Thirsty Fly, <i>Bourne</i>	40	16395
Cages and Rhymes, <i>Knortz</i>	41	16706
"Call Me Not Dead," <i>Gilder</i>	16	6354
— to Joy, <i>Höfly</i>	19	7511
Caller Herrin', <i>Lady Nairne</i>	27	10547
"Can I find Out God?" <i>Scudder</i>	41	16842
Canterbury Tales, The, <i>Chaucer</i>	9	3564-3599
Canticle of the Shining Ones, <i>Bruno</i>	6	2618
— Sun, The, <i>Francis d'Assisi</i>	15	5923

Poetry.—Continued

	VOL.	PAGE
Cantigas, The, <i>Alfonso the Wise</i>	1	388
Canzon of Life, The, <i>Camoens</i>	8	3152
Captain and the Mermaids, The, <i>Gilbert</i>	16	6343
— in Love, The, <i>Anon</i>	41	17000
— Reece, <i>Gilbert</i>	16	6334
Carcassonne, <i>Nadard</i>	41	16730
Card-Dealer, The, <i>D. G. Rossetti</i>	31	12425
Carlyle and Emerson, <i>Schuyler</i>	41	16780
Carmen, <i>Czwein</i>	40	16658
— Carmen Sylva.....	36	14336
Carter, The, and Hercules, <i>Babrius</i>	3	1151
Cast Not Pearls Before Swine, <i>Rahiki</i>	41	16982
Castle by the Sea, The, <i>Uhland</i>	37	15192
— in Austria, The, <i>C. Brentano</i>	6	2946
— of Indolence, The, <i>Thomson</i>	37	14861
Cat, The, the Weasel, and the Young Rabbit, <i>La Fontaine</i>	22	8793
Catarina to Camoens, <i>Browning</i>	6	2530
Caucasus, <i>Pushkin</i>	32	12592
Caughnawaga, <i>Fréchette</i>	15	5969
Cause of the South, The, <i>Ryan</i>	40	16423
Cavalry Song, <i>Sledman</i>	35	13870
Ce Qui Dure, <i>Sully-Prudhomme</i>	36	14217
Centennial Hymn, <i>Whittier</i>	39	15938
Chambered Nautilus, The, <i>Holmes</i>	19	7466
Changed, <i>Calverley</i>	7	3114
— Longfellow.....	23	9176
Changeling, The, <i>Lowell</i>	23	9240
Chant-Royal, <i>Bunner</i>	7	2745
Charge of the Light Brigade, The, <i>Tennyson</i>	36	14613
Charmian, <i>Taylor</i>	36	14529
Chaucer, <i>Longfellow</i>	23	9185
Cheerfulness Taught by Reason, <i>E. B. Browning</i>	6	2556
"Chi Vuol Veder," <i>Petrarch</i>	29	11382
"Chiare, Fresche e Dolci Acque," <i>Petrarch</i>	29	11375
Chiffonier, The, <i>Story</i>	35	14065
Child-Songs, <i>Whittier</i>	39	15942
Childe Harold's Pilgrimage, <i>Byron</i>	7	2951, 2953, 2954, 2959, 2966, 2969, 2970, 2977, 2981, 2999
— Maurice.....	3	1340
Child's Future, A, <i>Swinburne</i>	36	14321
— Thought of God, A, <i>E. B. Browning</i>	6	2556
Trick, A, <i>Persius</i>	29	11345
Choirs, The, <i>Klopstock</i>	22	8700
Chopin, <i>Lazarus</i>	41	16772
Choral Song from the "Bacchæ," <i>Euripides</i>	14	5577
Christ in the Garden, <i>Keble</i>	21	8515
Christian Patience, <i>Thomas à Kempis</i>	21	8534
Christmas at Sea, <i>Stevenson</i>	35	13942
— Carol, A, <i>Wither</i>	39	16127
— Night in the Quarters, <i>Russell</i>	41	16691
Christus: A Mystery, <i>Longfellow</i>	23	9188
Chronicle of the Drum, The, <i>Thackeray</i>	36	14712, 14715
Chronomoros, <i>Fitzgerald</i>	14	5812
Chrysalis of a Bookworm, The, <i>Egan</i>	41	16776
Church, The, <i>De Vere</i>	11	4611
Cinderella, <i>Goodale</i>	41	16726
Cinque Port, A, <i>Davidson</i>	40	16437
Circe, <i>Webster</i>	40	16638
Circe's Charm, <i>W. Browne</i>	6	2514
Circuit Preacher, The, <i>Townsend</i>	41	16887
Cities of the Plain, The, <i>Hugo</i>	19	7725
Citizen of Cosmopolis, <i>Pullen</i>	40	16480
City of Dreadful Night, The, <i>Thomson</i>	37	14866
Civil War, <i>Shanly</i>	40	16565
Claims of Long Descent, The, <i>Mander</i>	29	11406

Poetry.—Continued

	VOL.	PAGE
Clair de Lune, <i>Verlaine</i>	38	15315
Clear Statement, A, <i>Carroll</i>	8	3314
Cleopatra, <i>Story</i>	35	14062
Cloister, The, <i>Child</i>	41	16828
— in the South, The, <i>Björnson</i>	5	1969
Closing Doors, The, <i>MacLeod</i>	40	16446
— Scene, The, <i>Read</i>	30	12099
Cloud, The, <i>Lermontov</i>	32	12596
— — <i>Shelley</i>	34	13297
— Confines, The, <i>D. G. Rossetti</i>	31	12428
Clown's Song, The, <i>Anon</i>	41	16720
Clytia, <i>Fields</i>	41	17016
Cobbler, The, and the Financier, <i>La Fontaine</i>	22	8794
Cold and Quiet, <i>Ingelow</i>	20	7978
Coleridge, Hartley, To, <i>Wordsworth</i>	39	16216
Collar, The, <i>Herbert</i>	18	7254
Colunille Fecit, <i>Celtic</i>	8	3434
Combatants, <i>Coates</i>	41	16736
Come Back, <i>Clough</i>	9	3836
— Dear Days, <i>Moulton</i>	41	16817
"— Into the Garden, Maud," <i>Tennyson</i>	36	14624
— Lady, <i>Guiraud le Roux</i>	30	11879
— Rest in This Bosom, <i>Moore</i>	26	10289
Comforter, The, <i>Fields</i>	41	16843
Comic Poet's Grievances, The, <i>Antiphones</i>	29	11402
Coming, <i>Brownell</i>	6	2521
— of Spring, The, <i>Zoukovsky</i>	32	12599
Compensation, <i>Bruno</i>	6	2622
Comus, <i>Milton</i>	25	10055
Concord Hymn, <i>Emerson</i>	13	5465
Confessio Amantis, <i>Gower</i>	16	6584
Confessions, <i>R. Browning</i>	6	2573
Connoisseur, The, <i>Florian</i>	14	5850
Conqueror's Grave, The, <i>Bryant</i>	6	2632
— The, <i>Hérédia</i>	18	7280
Conquest, A, <i>Pollock</i>	40	16661
Conscience, <i>Coates</i>	41	16902
— and Remorse, <i>Dunbar</i>	41	16902
Consolation of Philosophy, The, <i>Boethius</i>	31	12370, 12372
Constant Lover, The, <i>Suckling</i>	35	14160
Consulate of Stilicho, The, <i>Claudianus</i>	31	12369
Contentment, <i>Horace</i>	19	7636
Contrarieties of Love, The, <i>De La Cruz</i>	25	9959
Contrasts, <i>Burton</i>	41	16723
Corinna's Singing, <i>Campion</i>	8	3187
Cornelia, <i>Propertius</i>	30	11869
Correggio, <i>Oehlenschläger</i>	27	10773
Consider it Again, <i>Clough</i>	9	3842
Cosmogonic Poetry, <i>Babylonian</i>	1	61-77
Cotter's Saturday Night, The, <i>Burns</i>	7	2845
Connels, <i>Runeberg</i>	32	12508
"Count of Carmagnola," Chorus from, <i>Manzoni</i>	24	9695
Countess of Carlisle, The, <i>Waller</i>	38	15558
Country Letter-Carrier, The, <i>Carmen Sylva</i>	36	14332
— Life, <i>Hölty</i>	19	7506
— Loves, <i>Anon</i>	41	17001
Court Lady, A, <i>E. B. Browning</i>	6	2542
Courtier's Life, The, <i>Barclay</i>	4	1500
— The, <i>Florian</i>	14	5851
Courtin', The, <i>Lowell</i>	23	9255
Cowards, <i>Aleardi</i>	1	351
Cowboy, The, <i>Antrobus</i>	41	16756
Crabbed Age and Youth, <i>Shakespeare</i>	33	13224
Cradle Song, <i>Bellman</i>	4	1769
— — <i>Blake</i>	5	2049
— — <i>Holland</i>	19	7452
Cranes of Ibycus, The, <i>Lazarus</i>	41	16833

Poetry.—Continued

	VOL.	PAGE
Creation, The, <i>Ovid</i>	28	10925
Cricket, The, <i>Cowper</i>	10	4110
Critic and Poet, <i>Lazarus</i>	40	16493
Cross by the Way, <i>Breton</i>	40	16482
— of Gold, <i>Gray</i>	40	16641
— — Snow, The, <i>Longfellow</i>	23	9168
Crossing the Bar, <i>Tennyson</i>	36	14637
Crowded Street, The, <i>Bryant</i>	6	2629
Crowing of the Red Cock, The, <i>Lazarus</i>	40	16578
Crusaders, The, <i>De Vere</i>	11	4610
Cry of the Children, The, <i>Browning</i>	6	2535
— — Dreamer, The, <i>O'Reilly</i>	27	10861
— — Human, The, <i>Browning</i>	6	2547
Crystal Fountain, The, <i>Anon</i>	41	16708
Cuckoo Song, <i>Early English</i>	15	5855
Culprit Fay, The, <i>Drake</i>	12	4854
Cup of Life, The, <i>Lermontov</i>	32	12597
Cupid Mistaken, <i>Prior</i>	30	11842
Cupid's Curse, <i>Peele</i>	40	16368
Curé's Progress, The, <i>Dobson</i>	12	4746
Curfew Must Not Ring To-Night, <i>Thorpe</i>	40	16584
Curse of Kehama, The, <i>Southey</i>	35	13692
— — Minerva, The, <i>Byron</i>	7	2965
Cybele and her Children, <i>Thomas</i>	37	14848
"Cynthia's Revels," From, <i>Jonson</i>	21	8360
Daffodil, <i>Allingham</i>	1	437
Danaë's Lament, <i>Simonides of Ceos</i>	34	13467
Dancer, A, <i>McGaffey</i>	40	16637
Danish Barrow, A, <i>Palgrave</i>	41	16795
— National Song, <i>Ewald</i>	14	5619
Danny Deever, <i>Kipling</i>	22	8661
Dante, <i>Carducci</i>	8	3211
Darest Thou Now, O Soul," <i>Whitman</i>	39	15910
David and Absalom, <i>Willis</i>	39	16005
Dawn, <i>Willis</i>	39	16010
Dawning of the Day, The, <i>Mangan</i>	24	9665
Day, <i>Very</i>	38	15325
— The, <i>Parini</i>	28	11043-11046
— after the Betrothal, The, <i>Lambert</i>	40	16355
— Is Coming, The, <i>Morris</i>	26	10354
— — Done, The, <i>Longfellow</i>	23	9167
Days, <i>Emerson</i>	13	5458
De Profundis, <i>E. B. Browning</i>	6	2544
— — Baker.....	41	16872
Deacon's Masterpiece, The, <i>Holmes</i>	19	7467
Dead, The, <i>R. H. Stoddard</i>	35	14038
— — Very.....	38	15325
— Church, The, <i>Kingsley</i>	22	8614
— Man, A, <i>O'Reilly</i>	27	10862
— Mother, The, <i>Buchanan</i>	40	16462
— Sea Fruit, <i>Hudayi II.</i>	41	16966
— Solomon, The, <i>Dorgan</i>	41	16914
Death, <i>Baudelaire</i>	4	1627
— Agony, The, <i>Sully-Prudhomme</i>	36	14219
— An Epicurean, <i>Wright</i>	40	16473
— and a Future Life, <i>Campbell</i>	8	3168
— — the Woodcutter, <i>La Fontaine</i>	22	8787
— — Bed, A, <i>Aldrich</i>	40	16351
— in Youth, <i>De La Cruz</i>	25	9960
— of Abdallāh, The, <i>Duval</i>	2	681
— — Edward Forbes, Epigram on the, <i>Dobell</i>	12	4734
— — Garcilaso, The, <i>Boscan</i>	5	2205
— — Laura, The, <i>Petrarch</i>	29	11377
— — the Flowers, The, <i>Bryant</i>	6	2631
— — Nightingale, <i>Hölty</i>	19	7509
— — Poor, The, <i>Baudelaire</i>	4	1624
— — Year, The, <i>Aleardi</i>	1	353
— the Leveler, <i>Shirley</i>	41	16878
— — Hood.....	19	7608

Poetry.—Continued	VOL.	PAGE
Deceiving World, <i>Greene</i>	17	6694
Dedication, <i>Swinburne</i>	36	14294
— of a Church, <i>The, Norton</i>	41	16884
— from "Prose Fancies," <i>Le Gallienne</i>	22	8958
Defiance, <i>Fields</i>	40	16629
Deformed Transformed, <i>The, Byron</i>	7	2956
De Guérin, Maurice, <i>Egan</i>	41	16778
Degeneracy of the World, <i>The, William Drummond</i>	12	4917
Dejection, <i>Coleridge</i>	9	3858
Delay, <i>Bushnell</i>	40	16625
Delight in Disorder, <i>Herrick</i>	18	7316
Deor's Lament.....	2	561
Departure, <i>Lawton</i>	40	16445
— for Syria, <i>The, Laborde</i>	40	16436
Description, A, of Such a One as He Would Love, <i>Wyatt</i>	39	16231
Desert a Beggar Born, <i>Menander</i>	29	11405
" — — — " <i>Theognis</i>	37	14793
Deserted City, <i>The, Roberts</i>	31	12304
— Village, <i>The, Goldsmith</i>	16	6525
Desiderium, <i>Gosse</i>	16	6567
Destiny, <i>Aldrich</i>	1	315
Destruction of Sennacherib, <i>The, Byron</i>	7	2995
Devil, <i>The, Defoe</i>	11	4511
Dickens in Camp, <i>Harte</i>	17	6999
Dies Ira, <i>Di Celano</i>	41	16908
— <i>Slosson</i>	41	16909
Differences, <i>Mackay</i>	40	16421
Dimbovitza, <i>Carmen Sylva</i>	36	14335
Dirge, A, <i>Parsons</i>	28	11119
— for Two Veterans, <i>Whitman</i>	39	15901
— from "Vittoria Coromboua," <i>Webster</i>	38	15768
— of Larra, <i>The, Zorrilla</i>	39	16329
Disappointment, <i>Brooks</i>	40	16371
— <i>Shenstone</i>	34	13311
Discoverer, <i>The, Stedman</i>	35	13868
Discovery, A, <i>Smedley</i>	41	16735
Diversity of Character, <i>Philemon</i>	29	11404
Divided, <i>Ingelow</i>	20	7969
Divina Commedia, <i>Longfellow</i>	23	9186
Diwân, <i>Al-Nâbighah</i>	2	684
Dixains, <i>Marguerite d'Angoulême</i>	24	9707
Djellin, Sayings of.....	41	16973
Do Thou Love Too? <i>Ambrosius</i>	1	452
Dollie, <i>Peck</i>	40	16356
Domestic Happiness, <i>Boscan</i>	5	2206
Don Ignacio Loyola's Vigil, <i>O'Mahony</i>	27	10853
Don Juan, <i>Byron</i>	7	2948, 2964, 2967, 2972, 2973
Donald McDonald, <i>Hogg</i>	18	7405
Dora versus Rose, <i>Dobson</i>	12	4750
Doris: A Pastoral, <i>Munby</i>	40	16666
Dorothy, <i>Phelps</i>	40	16357
— Q, <i>Holmes</i>	19	7473
Doubt, <i>Anon</i>	40	16643
— Not, <i>Shakespeare</i>	33	13209
Doubting Heart, A, <i>Adelaide Procter</i>	30	11858
Dove, The, and the Stranger, <i>Browning</i>	5	2271
Dover Beach, <i>Matthew Arnold</i>	2	879
Doves, <i>The, Gautier</i>	15	6233
Down the Bayou, <i>Townsend</i>	41	17009
— Valley, <i>Greene</i>	17	6696
Dowry, The, <i>Anon</i>	41	16968
Dow's Flat, <i>Harte</i>	17	6990
Draft Riot, <i>The, DeKay</i>	40	16564
Dragon-Fly, <i>The, Gautier</i>	15	6233
Drake's Drum, <i>Newbolt</i>	41	17022
Dream, <i>The, Byron</i>	7	2989
— of Gerontius, <i>The, Newman</i>	27	10616
— Life, <i>The, Fréchetle</i>	15	5970
Dream-Image, <i>The, Holty</i>	19	7511

Poetry.—Continued	VOL.	PAGE
Dreaming, <i>Petöfi</i>	29	11351
Dreamland, <i>Rossetti</i>	31	12399
— S. <i>Weir Mitchell</i>	25	10141
Dream-Peddler, <i>Beddoes</i>	41	16724
Dreams, <i>Petronius</i>	29	11396
Drift, <i>Arnold</i>	40	16554
Drifting, <i>Read</i>	30	12095
Drink Out thy Glass, <i>Bellman</i>	4	1772
Drinking, <i>Anacreon</i>	2	494-499
Drum, The, <i>Rückert</i>	31	12468
Duchess D'Alençon, The, <i>Marot</i>	24	9734
Dunclad, The, <i>Pope</i>	30	11748, 11751
Dunstan; or, The Politician, From, <i>Buchanan</i>	41	16752
Dutch Lullaby, <i>Field</i>	14	5690
Duty, <i>Hooper</i>	41	16734
Dying Christian, The, to his Soul, <i>Pope</i>	30	11753
— Flower, The, <i>Rückert</i>	31	12462
— Rose-Tree, The, <i>Florian</i>	14	5851
" E'Mi Par D'Or in Ora," <i>Petrarch</i>	29	11381
Each and All, <i>Emerson</i>	13	5453
Eagle and the Snake, The, <i>Babylonian</i>	1	72
Early Spring, <i>Brackets</i>	40	16523
Earnest Suit to His Unkind Mistress, An, <i>Wyatt</i>	39	16231
Earth and Man, <i>Brooke</i>	40	16388
— in Spring, The, <i>Hallewi</i>	17	6874
Earthly Paradise, The, <i>Morris</i>	26	10349, 10350
Easter Day, <i>Clough</i>	9	3831
— Kiss, The, <i>Maykov</i>	32	12604
East-Indian Song, An, <i>Yeats</i>	41	17018
Echo, C. G. <i>Rossetti</i>	31	12402
Eclogue, <i>Virgil</i>	38	15425
Edda, The Elder, <i>Icelandic</i>	13	5131-5144
Edward.....	3	1336
Edwin Booth, <i>Winter</i>	39	16071
Egyptian Love Songs.....	13	5301
— Songs of Laborers.....	13	5300
— Songs to the Harp.....	13	5316
Eily Considine, <i>Chambers</i>	40	16652
El Manalo, E. B. <i>Stoddard</i>	35	14025
Elegy, <i>Japanese</i>	20	8160
— An, <i>Marot</i>	24	9733
— at the Grave of My Father, <i>Höfly</i>	19	7513
— on Lesbia's Sparrow, <i>Catullus</i>	8	3369
— Written in a Country Churchyard, <i>Gray</i>	16	6626
Elfín-King, The, <i>Goethe</i>	16	6444
Elixir, The, <i>Herbert</i>	18	9256
Elms of New Haven, The, <i>Willis</i>	39	16012
Elmwood, <i>Aldrich</i>	1	320
Eloa, <i>De Vigny</i>	38	15343
Emigrants, The, <i>Freiligrath</i>	15	6001
— in Bermudas, The, <i>Marvell</i>	24	9773
End of the Play, The, <i>Thackeray</i>	36	14730
Endymion, <i>Keats</i>	21	8502
Enemy, The, <i>Baudelaire</i>	4	1626
Enfantillage, <i>Sully-Prudhomme</i>	36	14214
England to America, <i>Watson</i>	38	15708
Eusign Epps, the Color-Bearer, O'Reilly.....	27	10860
— Stål, <i>Kunneberg</i>	32	12500
Entertainment, <i>Uhlard</i>	37	15191
Ephemeron, <i>Tomson</i>	41	16812
Epicure, The, <i>Anacreon</i>	2	495
Epigram, <i>Callimachus</i>	7	3105
— <i>Lamii</i>	41	16980
— <i>Lessing</i>	23	9010
— <i>Marot</i>	24	9733
Epigrams, <i>Arabian</i>	41	16972
— <i>Martial</i>	24	9753-9758
Epiniçian Ode for Scopas, <i>Simonides of Ceos</i>	34	13468

Poetry.—Continued

	VOL.	PAGE
Epistle to Curio, The, <i>Akenside</i>	1	256
— Dr. Arbuthnot, <i>Pope</i>	30	11743
— Mendoza, <i>Boscan</i>	5	2206
Epitaph, <i>Hérédia</i>	18	7283
— <i>Piron</i>	29	11512
— <i>l'illon</i>	38	15409
— for a Husbandman, An, <i>Roberts</i>	31	12301
— Those Who Fell at Thermopy- læ, <i>Simonides of Ceos</i>	34	13469
— on a Child, <i>Parsons</i>	28	11120
— Favorite Hunting-Dog, <i>Petronius</i>	29	11396
— Living Author, <i>Cowley</i>	10	4106
— Heracleitus, <i>Callimachus</i>	7	3105
— Salathiel Pavy, <i>Jonson</i>	21	8359
— Sir William Trumbal, <i>Pope</i>	30	11754
Epitaphs, <i>Simonides of Ceos</i>	34	13470
Equations, <i>Spofford</i>	35	13820
* Brano I Capei, » <i>Petrarch</i>	29	11376
Erechthe's Lament, An, <i>Babylonian</i>	1	83
Ergo Bibamus, <i>Goethe</i>	16	6448
Essay on Criticism, <i>Pope</i>	30	11725
— Man, <i>Pope</i>	30	11735
Eternal Goodness, The, <i>Whittier</i>	39	15927
Étude Réaliste, <i>Swinburne</i>	36	14327
Eulogy on Sophocles, <i>Phrynichus</i>	29	11401
Evangeline, <i>Longfellow</i>	23	9192-9196
Eve of St. Agnes, The, <i>Keats</i>	21	8500
Evelyn Hope, R. <i>Browning</i>	6	2586
Evening, <i>Meredith</i>	25	9940
— <i>Tutchev</i>	32	12602
— An, <i>Allingham</i>	1	437
— Song, <i>Cheney</i>	40	16503
— <i>Lanier</i>	22	8899
"Every Man in His Humour," Pro- logue from, <i>Jonson</i>	21	8357
— Year, <i>Pike</i>	41	16807
Evgeny Onyegin, <i>Pushkin</i>	30	11918
Excelente Balade of Charitye, An, <i>Chatterton</i>	9	3547
Execution of Montrose, The, <i>W. E.</i> <i>Aytoun</i>	3	1118
Exile of Erin, The, <i>Campbell</i>	8	3176
Experience, <i>Piron</i>	29	11512
— and a Moral, An, <i>Cozzens</i>	40	16402
Eyebright, <i>Symonds</i>	36	14368
Faery Queene, The, <i>Spenser</i>	23: 9312; 35	13759-13771
"Fair as the Day," <i>Platen</i>	29	11517
— Helen, <i>Anon</i>	40	16602
— Ines, <i>Hood</i>	19	7598
— Lady, A, <i>Antara</i>	2	681
— Summer-Time, <i>Raimon de Miraval</i>	30	11887
Fairies, The, <i>Allingham</i>	1	434
Fairy Nurse, The, <i>Walsh</i>	40	16489
— Queen, The, <i>Anon</i>	40	16483
— Sleeping, The, <i>Landon</i>	40	16484
Faith, <i>Hurlburt</i>	41	16865
— and a Heart, <i>Spalding</i>	41	16863
— Hope, <i>Grant</i>	41	16864
Faithful Friends, <i>Barnfield</i>	40	16492
— Shepherdess, The, <i>Fletcher</i>	4	1680
Faithfulness, <i>Petőfi</i>	29	11352
Faithless Sally Brown, <i>Hood</i>	19	7592
Fall of Poland, The, <i>Campbell</i>	8	3165
False Step, A, <i>E. B. Browning</i>	6	2555
Fancy, <i>Keats</i>	21	8507
Far From the World, <i>Lamartine</i>	22	8815
Farewell, A, <i>Kingsley</i>	22	8618
— <i>Landon</i>	22	8879
— <i>Symonds</i>	36	14367
— The, <i>Whittier</i>	39	15933
— Earth's Bliss, <i>Nash</i>	41	16811
— to Fellow-Officers, <i>Catullus</i>	8	3367
— Italy, <i>Landon</i>	22	8877

Poetry.—Continued

	VOL.	PAGE
Farewell to the Vanities of the World, <i>Anon</i>	41	16809
— Sir John Norris and Sir Fran- cis Drake, <i>Peele</i>	28	11261
Faris, <i>Mickiewicz</i>	25	10006
Fatality, <i>Katari</i>	2	688
Fate, <i>Spaulding</i>	40	16371
Father Gilligan, <i>Yeats</i>	41	16924
— of the Forest, The, <i>Watson</i>	38	15712
Father's Return, <i>Mickiewicz</i>	25	10000
Fear after the Trouble, <i>Cats</i>	8	3356
— No More, <i>Shakespeare</i>	33	13217
February in Rome, <i>Gosse</i>	16	6566
Feet of the Beloved, The, <i>Symonds</i>	36	14367
Female Phaeton, The, <i>Prior</i>	30	11848
Festival of Adonis, The, <i>Theocritus</i>	37	14784
Festus, <i>Bailey</i>	3	1245-1252
"Fickle and Changeable Ever," <i>Catul- lus</i>	8	3369
Fifth of May, The, <i>Manzoni</i>	24	9698
Fifty Years, <i>Béranger</i>	4	1796
Fight at Maldon, The.....	2	570
First Smile of Spring, The, <i>Gautier</i>	15	6235
— Snow, The, <i>Thomson</i>	37	14857
Fish-Hawk, The, <i>Wilson</i>	39	16030
Fisherman's Hymn, The, <i>Wilson</i>	39	16031
Fisher's Boy, The, <i>Thoreau</i>	37	14879
— Hut, The, <i>Heine</i>	18	7196
Flammantis Mœnia Mundi, <i>Fields</i>	41	16833
Flight of Etana, The, <i>Babylonian</i>	1	73
— the Crows, The, <i>Johnson</i>	40	16536
— Geese, The, <i>Roberts</i>	31	12303
— Youth, The, R. H. <i>Stoddard</i>	35	14033
Flora Mac-Ivor's Song, <i>Scott</i>	33	13081
Flower of Beauty, The, <i>Darley</i>	40	16491
— the World, <i>Buchanan</i>	40	16390
Fodder-Time, <i>Carmen Sylva</i>	36	14331
Fohi's Retribution, <i>Benton</i>	41	16712
Folk of the Air, <i>Yeats</i>	41	16922
Folk-Song, A, <i>Q</i>	41	16944
Folk-Songs.....	15	5855-5876
— <i>Apukhtin</i>	32	12607
Fool's Prayer, The, <i>Sill</i>	34	13442
— Waltz, The, <i>Hutcheson</i>	41	16721
For a November Birthday, <i>Whichev</i>	40	16633
— Annie, <i>Poe</i>	29	11687
— Divine Strength, <i>Johnson</i>	41	16872
— Summer-Time, <i>Wilder</i>	39	16128
Foray, A, <i>Ja'far ibn 'Ulbeh</i>	2	688
Forecast, A, <i>Lampman</i>	40	16641
"Forever," <i>Catverley</i>	7	3116
Forsaken Garden, A, <i>Swinburne</i>	36	14307
Fortune, <i>Béranger</i>	4	1792
— <i>Dekker</i>	11	4525
Fortunes of Men, The.....	2	567
Foster-Brother, The, <i>Breton</i>	38	15388
Fountain, The, <i>Wordsworth</i>	39	16208
— of Tears, The, O' <i>Shaughnessy</i>	41	16803
Fox and the Grapes, The, <i>Babrius</i>	3	1151
Fragment, A, <i>Marguerite d'Angoulême</i>	24	9706
Fragments of a Scolion, <i>Simonides of Ceos</i>	34	13469
— Two, <i>Solon</i>	34	13646
Free Life of the Bird, The, <i>Pushkin</i>	32	12595
Freedom of the Mind, <i>Garrison</i>	41	16828
Friend of Humanity, The, and the Knife-Grinder, <i>Canning</i>	8	3194
Frithiof's Saga, <i>Tegnér</i>	36	14566-14580
From the Flats, <i>Lanier</i>	22	8901
Fronti Nulla Fides, <i>Anon</i>	41	16968
Frontier, The, <i>Miffin</i>	41	16827
Frost, The, <i>Gould</i>	40	16514
Fulfillment, <i>Muhlenberg</i>	41	16852
Future Life, The, <i>Bryant</i>	6	2640
"Fuzzy Wuzzy," <i>Kipling</i>	22	8659

Poetry.—Continued

	VOL.	PAGE
Fy, Let Us a' to the Wedding, <i>Baillie</i>	3	1260
Galley-Slave, The, <i>Kipling</i>	22	8663
Garden, The, <i>Marvell</i>	24	9771
— of Proserpine, The, <i>Swinburne</i>	36	14300
Garret, The, <i>Béranger</i>	4	1797
Gate of Heaven, The, <i>Anon</i>	41	16866
Gaudeamus Igitur, <i>Anon</i>	40	16478
Gaul, <i>Celtic</i>	8	3433
Gebir, <i>Landon</i>	22	8878
Genius, <i>Longfellow</i>	23	9158
Gentle Alice Brown, <i>Gilbert</i>	16	6341
— Shepherd, The, <i>Ramsay</i>	30	12063
German Art, <i>Schiller</i>	33	12887
Ghazel and Song, <i>Nihaut</i>	41	16981
Ghazels, Selected, <i>Ilâfiz</i>	17	6796
Giants, The, <i>Very</i>	38	15326
Giaour, The, <i>Byron</i>	7	2945, 2976
Gifts, <i>Lazarus</i>	41	16767
Ginevra, <i>Rogers</i>	31	12347
Glee, <i>Dovaston</i>	40	16627
Glenlogie, <i>Anon</i>	41	16928
Glimpses, <i>Heine</i>	18	7195
Go, Lovely Rose, <i>Waller</i>	38	15559
God, <i>Derzhavin</i>	41	16841
— With Us, <i>Frothingham</i>	41	16851
God's War, <i>Almqvist</i>	1	446
Godwyn, Final Chorus from, <i>Chatter-</i> <i>ton</i>	9	3543
Godlike, The, <i>Goethe</i>	16	6446
Gododin, The, <i>Ancurin</i>	2	541
Gods of Greece, The, <i>Schiller</i>	33	12896
Gold, <i>Anacreon</i>	2	496
— <i>Heine</i>	18	7195
Golden Girdle, The, <i>Anon</i>	41	17003
— Silence, The, <i>Winter</i>	39	16074
— Sunset, The, <i>Longfellow</i>	40	16535
— Targe, The, <i>Dunbar</i>	12	5067
Goliath, <i>Welhaven</i>	38	15782
Gondola, The, <i>Clough</i>	9	3838
Gondoliera, <i>Geibel</i>	15	6251
Gone in the Wind, <i>Rückert</i>	31	12469
Good Counsel, <i>Ronsard</i>	31	12382
* — Fighting, » <i>Déroutide</i>	11	4583
* — Night, Babette, » <i>Dobson</i>	12	4747
Gracie Og Machree, <i>Casey</i>	40	16597
Grammar of the Stars, The, <i>Heine</i>	18	7197
Grammarians' Funeral, A, <i>Browning</i>	6	2576
Grande Chartreuse, The, <i>Matthew Ar-</i> <i>nold</i>	2	881
Grasshopper, The, <i>Anacreon</i>	2	497
— — — <i>Thomas</i>	37	14819
— and the Ant, The, <i>La Fontaine</i>	22	8788
Grave in the Busento, The, <i>Platen</i>	29	11516
Great Bell Roland, The, <i>Tilton</i>	40	16562
— Breath, The, <i>Russell</i>	41	16825
Greater Testament, The, <i>Villon</i>	38	15399
Greediness Punished, <i>Rückert</i>	31	12465
Green Grow the Rashes, <i>Burns</i>	7	2853
— Leaves and Sere, <i>Blind</i>	5	2088
Greeting, <i>Longfellow</i>	41	16837
— A, <i>Woolsey</i>	41	16802
Grewsome Lover, A, <i>Ovid</i>	28	10931
Gringoire, <i>Banville</i>	41	16753
Grishma; or the Season of Heat, <i>Arnold</i>	2	840
Gude Nicht, and Joy be wi' ye A', <i>Lady Nairne</i>	27	10553
Guest, The, <i>Kimball</i>	41	16892
— — — <i>Anon</i>	41	16877
Guide-Post, The, <i>Hebel</i>	41	16743
Habeas Corpus, <i>Jackson</i>	20	8060
Hack and Hew, <i>Carman</i>	8	3304
Háconamál, <i>Skalda-spiller</i>	20	7884
Hadji Dimitri, <i>Vozoff</i>	38	15265

Poetry.—Continued

	VOL.	PAGE
Hadley Weathercock, The, <i>Bayne</i>	40	16332
Hallelujah Chorus, <i>Brownell</i>	6	2520
Hamásah, <i>Abu Sakhr</i>	2	687
"Hamlet" at the Boston Theatre, <i>Howe</i>	19	7649
Hand of Lincoln, The, <i>Stedman</i>	35	13859
Hands all Round, <i>Tennyson</i>	40	16431
Hanging of the Crane, The, <i>Longfel-</i> <i>low</i>	23	9184
Hannah Binding Shoes, <i>Larcom</i>	40	16651
Hans Breitmann's Party, <i>Leland</i>	41	16694
Happiness in Slumber, <i>Zoukovsky</i>	32	12509
Hare and Many Friends, The, <i>Gay</i>	15	6241
Hark! Hark! The Lark, <i>Shakespeare</i>	33	13217
Haroun-al-Rashid, <i>Lamii</i>	41	16979
— <i>Longfellow</i>	23	9186
Harp that Once Through Tara's Halls, The, <i>Moore</i>	26	10292
Harper's Songs, The, <i>Goethe</i>	16	6439
Harvest, The, <i>Déroutide</i>	11	4581
— Song, <i>Heywood</i>	18	7347
— — — <i>Holty</i>	19	7508
Harvesters, The, <i>Alcardi</i>	1	352
Haste of Love, The, <i>Opitz</i>	41	16813
Hasty Pudding, <i>Joel Barlow</i>	4	1560
Haymakers' Song, The, <i>Austin</i>	40	16508
He and She, <i>Edwin Arnold</i>	2	833
— Bringeth Them Unto Their De- <i>sired Haven, Tooker</i>	41	16797
— Sendeth Sun, He Sendeth Shower, <i>Sarah F. Adams</i>	1	146
Health, Beauty, Wealth, <i>Anaxandrides</i>	29	11402
Heart Knoweth its Own Bitterness, The, <i>C. G. Rossetti</i>	31	12409
— of a Song, The, <i>Lathrop</i>	40	16630
— — — Tar, The, <i>Dibdin</i>	11	4622
Heart-Break, <i>Catullus</i>	8	3364
Heath-Cock, The, <i>Nicholson</i>	40	16425
Heaven O, Lord, I Cannot Lose, <i>Pro-</i> <i>ctor</i>	41	16868
— Hath Its Stars, <i>Marcus Argentar-</i> <i>ius</i>	16	6643
— Overarches, <i>C. G. Rossetti</i>	31	12409
Hebe, <i>Lowell</i>	23	9238
Helena, <i>Fields</i>	41	16783
Helmman, The, <i>Howe</i>	41	16739
Help Thou My Unbelief, <i>Moulton</i>	41	16849
Henry and Emma, <i>Prior</i>	30	11845
Her Creed, <i>Bolton</i>	40	16663
— First-Born, <i>Turner</i>	36	14641
Hermann and Thusnelda, <i>Klopstock</i>	22	8695
Hermione, <i>Buchanan</i>	41	16669
Heron, The, <i>La Fontaine</i>	22	8798
Hesper, <i>Bion</i>	4	1897
Hesperia, <i>Swinburne</i>	36	14302
Hesperus Sings, <i>Beddoes</i>	40	16410
Hester, <i>Lamb</i>	22	8821
Hide and Seek, <i>Anon</i>	41	16995
Hierarchy of Angels, <i>Heywood</i>	18	7349
High Tide on the Coast of Lincoln- <i>shire, The, Ingelow</i>	20	7974
Highland Lassie, The, <i>Ramsay</i>	30	12072
— Mary, <i>Burns</i>	7	2865
Highway, The, <i>Edwards</i>	41	16819
Bind, The, and the Panther, <i>Dryden</i>	12	4933
His Lady's Tomb, <i>Ronsard</i>	31	12380
— Way, <i>Ogden</i>	41	17008
Hohenlieden, <i>Campbell</i>	8	3178
Hold, Poets! <i>Spofford</i>	40	16607
Holly-Tree, The, <i>Southey</i>	35	13081
Holy Thursday, <i>Blake</i>	5	2048
Homage, <i>Holby</i>	19	7512
Home, <i>Sill</i>	34	13441
— to Sirmio, <i>Catullus</i>	8	3364

Poetry.—Continued		VOL.	PAGE
Homer, <i>Carducci</i>	8	3209	
Homeric Hymns.....	19	7581-7588	
Homes of England, The, <i>Hemans</i>	18	7231	
Honest Lover, The, <i>Suckling</i>	35	14159	
Honor to Home Talent, <i>Eupolis</i>	29	11401	
Hope, <i>Campbell</i>	8	3164	
— <i>Howells</i>	19	7656	
— <i>Shenstone</i>	34	13312	
— is Like a Harebell, <i>C. G. Rossetti</i>	31	12399	
— of the Heterodox, The, <i>Blackie</i>	41	16869	
Horace's Farm, <i>Horace</i>	19	7637	
Horatius, <i>Macaulay</i>	24	9422	
Horizons, <i>Bushnell</i>	40	16392	
Horrida Tempestas, <i>Horace</i>	19	7633	
Hour Ere Break of Day, An, <i>Mörke</i>	26	10322	
— of Death, The, <i>Hemans</i>	18	7233	
Hour-Glass of Ashes, The, <i>Rückert</i>	31	12450	
House of Hate, The, <i>Anon</i>	41	16903	
— — Life, The, Sonnets from <i>D. G. Rossetti</i>	31	12430	
— — the Trees, The, <i>Wetherald</i>	40	16527	
How Betsey and I Made Up, <i>Carleton</i>	41	16673	
— Glorious Fall the Valiant! <i>Tyrtaeus</i>	37	15165	
— Long, O Lord, How Long? <i>Buchanan</i>	41	16732	
— Paderewski Plays, <i>Gilder</i>	16	6352	
— Persimmons Took Care of der Baby, <i>Champney</i>	40	16403	
— Sleep the Brave, <i>Collins</i>	9	3872	
— the Devil Took to Himself an Old Wife, <i>Sachs</i>	32	12632	
— — Lover Perisheth in His De- light, <i>Wyatt</i>	39	16233	
— to Ask and Have, <i>Lover</i>	23	9221	
— — Love, <i>Parker</i>	40	16361	
How's My Boy? <i>Dobell</i>	12	4735	
Hudibras, <i>Butler</i>	7	2930	
Humble-Bee, The, <i>Emerson</i>	13	5455	
Humming-Bird, The, <i>Very</i>	38	15327	
Hundred Pipers, The, <i>Lady Nairne</i>	27	10546	
Hungry Sea, The, <i>Broderip</i>	40	16553	
Hunted Squirrel, The, <i>W. Browne</i>	6	2515	
Hunting of the Cheviot, The, <i>Anon</i>	3	1319	
Husband and Wife, <i>Japanese</i>	20	8159	
Husbandman, The, and the Stork.....	3	1153	
Hushed be the Camps To-day, <i>Whitman</i>	39	15909	
Hyacinth, The, <i>Hayne</i>	13	7114	
Hylas, <i>Taylor</i>	36	14534	
Hymn and Prayer, <i>Clarke</i>	41	16870	
— of Pan, <i>Shelley</i>	34	13304	
— to Intellectual Beauty, <i>Shelley</i>	34	13288	
— Joy, <i>Schiller</i>	33	12894	
— Proserpine, <i>Swinburne</i>	36	14206	
— the Night, <i>Longfellow</i>	23	9150	
Hyperion, <i>Keats</i>	21	8503	
I Am So Sad, O God! <i>Słowacki</i>	34	13517	
— Have Loved Flowers That Fade, <i>Anon</i>	41	16812	
— Heard You Solemn-Sweet Pipes of the Organ, <i>Whitman</i>	39	15892	
— 'T' Ho Pien di Sospir, <i>Petrarch</i>	29	11379	
I Remember, I Remember, <i>Hood</i>	19	7608	
— See the Days are Long, <i>Guillaume de Cabestaing</i>	30	11882	
— Wandered Lonely as a Cloud, <i>Wordsworth</i>	39	16220	
— Wonder, <i>Fabbri</i>	40	16619	
Iago's Soldier Songs, <i>Shakespeare</i>	33	13216	
Iceland First Seen, <i>Morris</i>	26	10347	
Ichabod, <i>Uhland</i>	37	15198	
— <i>Whittier</i>	39	15930	
Identity, <i>Aldrich</i>	1	315	

Poetry.—Continued		VOL.	PAGE
Idyl of the Roses, <i>Ausonius</i>	31	12367	
— VII, <i>Theocritus</i>	37	14780	
Idyll, <i>Runeberg</i>	32	12508	
Idylls of the King, <i>Tennyson</i> , 19: 7542-7548; 36	14629		
"If Doughty Deeds," <i>Graham of Gartmore</i>	40	16588	
— I Could Only Write, <i>Campoamor</i>	40	16359	
— — Have Sinned, <i>Coleridge</i>	41	16907	
— — Should Die To-night, <i>Smith</i>	40	16378	
— — Were Dead, <i>Palmore</i>	28	11183	
— Love Were Not, <i>Coates</i>	40	16629	
— Spirits Walk, <i>Burroughs</i>	41	17005	
— This Were Faith, <i>Stevenson</i>	35	13939	
— We Had the Time, <i>Burton</i>	41	16744	
— You But Knew, <i>Sully-Prudhomme</i>	36	14217	
Il Penseroso, <i>Milton</i>	25	10060	
Iliad, <i>Homer</i>	19	7562-7568	
Immensity, <i>Bruno</i>	6	2621	
Immanence, <i>Anon</i>	41	16814	
Immortality of Genius, The, <i>Properlius</i>	30	11868	
Impatience, <i>Thaxter</i>	37	14766	
Impeachment of Night, The, <i>Michel Angelo</i>	25	9980	
Implacability, al-Fadl.....	2	689	
Imports of Athens, <i>Hermippus</i>	29	11400	
In a Year, R. Browning.....	6	2584	
— Autumn, <i>Thaxter</i>	37	14768	
— a Gothic Church, <i>Carducci</i>	8	3210	
— — Rose-Garden, <i>Bennett</i>	41	16815	
— Death's Despite, <i>Thaxter</i>	37	14766	
— Good Quarters, <i>Déroulède</i>	11	4582	
— Green Old Gardens, <i>Fane</i>	40	16528	
— Hebridean Seas, <i>Celtic</i>	8	3436	
— Imagine Petransit Homo, <i>Campion</i>	41	16880	
— Lillies, <i>Gannett</i>	41	16838	
— Memoriam, <i>Tennyson</i>	36	14615	
— Memory of the Author of "Obermann," <i>Matthew Arnold</i>	2	868	
— Memory of Walter Savage Landor, <i>Swinburne</i>	36	14306	
— My Own Album, <i>Lamb</i>	22	8821	
— — Qual Parte, <i>Petrarch</i>	29	11377	
— School Days, <i>Whittier</i>	39	15926	
— "Spring Cydonian Apple-Trees," <i>Ibycus</i>	37	15181	
— Springtide, <i>Morris</i>	40	16496	
— the Children's Hospital, <i>Tennyson</i>	36	14633	
— Cathedral of Toledo, <i>Zorrilla</i>	39	16328	
— Dark, In the Dew, <i>Prescott</i>	40	16362	
— Docks, <i>Guiney</i>	40	16556	
— Fisher's Cabin, <i>Heine</i>	18	7196	
— Spring a Young Man's Fancy, <i>Meleager</i>	16	6645	
— the Tunnel, <i>Harte</i>	17	6992	
— Three Days, <i>R. Browning</i>	6	2583	
— Usum Delphini, <i>Whicher</i>	40	16468	
Inchcape Rock, The, <i>Southey</i>	35	13683	
Inconstancy Upbraided, <i>Robert Ayton</i>	3	1107	
India, <i>Annunzio</i>	2	585	
Indian Lyric Poetry.....	20	7962-7965	
— Maid's War Song, <i>Anon</i>	41	17019	
— Religious Poetry.....	20	7966	
— — Erotic Lyric.....	20	7965	
— Serenade, The, <i>Shelley</i>	34	13291	
— Summer, <i>Dickinson</i>	40	16510	
— — Rollins.....	40	16509	
Indian's Death Song, The, <i>Hunter</i>	40	16377	
Indifference, <i>Petöfi</i>	29	11356	
Indwelling God, The, <i>Hosmer</i>	41	16843	
Inez, <i>Read</i>	30	12101	
Inquiry, The, <i>Carew</i>	8	3224	

Poetry.—Continued

VOL. PAGE

Inscription for a Fountain, <i>B. W. Procter</i>	30	11855
— an Altar Dedicated to Artemis, <i>Simonides of Ceos</i>	34	13468
Inspiration, <i>Thoreau</i>	37	14877
— <i>Verlaine</i>	38	15321
Intimations of Immortality, <i>Wordsworth</i>	39	16223
Inundation, <i>The, Thomson</i>	37	14856
Invitation, <i>Ambrosius</i>	1	453
— An, <i>Alcaeus</i>	1	270
— to Dinner, <i>A, Catullus</i>	8	3366
— — <i>Mæcenas, An, Horace</i>	19	7632
Invocation, <i>Anon</i>	41	17003
— to the Goddess Beltis, <i>Babylonian</i>	1	82
Ion's Song, <i>Euripides</i>	14	5578
Ipswich, <i>Field</i>	14	5691
Irish Avatâr, <i>The, Byron</i>	7	2986
— Lullaby, <i>Graves</i>	40	16336
— Maiden's Song, <i>The, Banim</i>	4	1473
Ironic Requiem, <i>An, Hood</i>	19	7594
Irreparable Loss, <i>Michel Angelo</i>	25	9981
Is there for Honest Poverty, <i>Burns</i>	7	2854
Isolation, <i>Matthew Arnold</i>	2	866
It Fortifies my Soul to Know, <i>Clough</i>	9	3835
— is a Beauteous Evening, Calm and Free, <i>Wordsworth</i>	39	16214
— All One in the Turkish, <i>Shermidedek</i>	41	16965
— not to Be Thought of, <i>Wordsworth</i>	39	16216
— Was on a Morn When We Were Thrang, <i>Baillie</i>	3	1259
*Italia Mia, <i>» Petrarch</i>	29	11366
Itinerarium, <i>The, Rutilius</i>	31	12370
Its Ain Drop o' Dew, <i>Aird</i>	40	16444
* It's Hame, and it's Hame, <i>» Cunningham</i>	40	16443
Ivy Green, <i>The, Dickens</i>	11	4688
Jaffâr, <i>Hunt</i>	19	7794
Jeanie Morrison, <i>Motherwell</i>	26	10367
Jerusalem Delivered, <i>Tasso</i>	36	14475-14506
Jessie Lee, <i>Barnes</i>	4	1568
Jester's Plea, <i>The, Locker-Lampson</i>	23	9123
Jesus the Carpenter, <i>Liddell</i>	41	16876
Jewels, <i>The, Heine</i>	18	7198
Jim, <i>Harle</i>	17	6988
— Bludso, of the Prairie Belle, <i>Hay</i>	18	7108
Joys of Heaven, <i>The, Thomas à Kempis</i>	21	8533
Jock o' Hazeldean, <i>Scott</i>	33	13074
Jogadhya Uma, <i>Toru Dutt</i>	13	5077
John Anderson, My Jo, <i>Burns</i>	7	2850
Johnie Cock, <i>Anon</i>	3	1326
Jonah's Voyage in the Whale, <i>Anon</i>	41	16915
Jovial Supper, <i>The, Alcázar</i>	1	273
Juana, <i>Musset</i>	26	10509
Judith.....	2	569
Judgment, <i>The, Goodale</i>	41	16906
Juggler, <i>The, Gay</i>	15	6241
June, <i>Bryant</i>	6	2638
— in London, <i>Gale</i>	40	16614
Jupiter and the Monkey.....	3	1151
Just a Multitude of Curis, <i>Fabbri</i>	40	16334
Justice, <i>Richardson</i>	41	16901
Kalevala, <i>The</i>	21	8150
Kambalu, <i>Longfellow</i>	23	9182
Katharina, <i>Heine</i>	18	7194
Kathleen Mavourneen, <i>Crawford</i>	40	16595
Kearsarge, <i>The, Roche</i>	40	16570
Keller, <i>Itelen, Sledman</i>	41	16846
King Christian, <i>Ewald</i>	14	5619
— in Egypt, <i>A, Hutcheson</i>	41	16791
— of Denmark's Ride, <i>The, Norton</i>	40	16650
— Yvetot, <i>The, Béranger</i>	4	1790

Poetry.—Continued

VOL. PAGE

King's Dust, <i>The, Spofford</i>	35	13817
— Tragedy, <i>The, D. G. Rossetti</i>	31	12422
Kiss Refused, <i>The, Maykov</i>	32	12605
Kit Carson's Ride, <i>Miller</i>	25	10032
Kitten, <i>The, Baillie</i>	3	1269
Knee-Deep in June, <i>Riley</i>	31	12270
Knight Toggenburg, <i>The, Schiller</i>	33	12884
— was Sitting by Her Side, <i>A, Berlyand D'Amanon</i>	30	11889
Kosmos, <i>Parmenides</i>	28	11116
Kubla Khan, <i>Coleridge</i>	9	3853
Kulnasatz, My Reindeer, <i>Anon</i>	41	16997
La Belle Dame sans Merci, <i>Kcats</i>	21	8510
— Charpie, <i>Sully-Prudhomme</i>	36	14213
Ladies of St. James's, <i>The, Dobson</i>	12	4749
Lady of Shalott, <i>The, Tennyson</i>	36	14587
— the Lake, <i>The, Scott</i>	33	13062, 13068
— Blanche, <i>The, Smith</i>	40	16649
— Poverty, <i>The, Anon</i>	40	16494
Lady's Looking-Glass, <i>The, Prior</i>	30	11847
Ladye Love, <i>The (Poem), Davie</i>	41	16704
Lailâ and Majnûn, <i>Nizâmî</i>	27	10666
Laird o' Cockpen, <i>The, Lady Nairne</i>	27	10549
Lalla Rookh, <i>Moore</i>	26	10275
L'Allegro, <i>Milton</i>	25	10057
Lament, <i>Ahi</i>	41	16970
— <i>Walther von der Vogelweide</i>	38	15589
— of the Irish Emigrant, <i>Dufferin</i>	40	16372
Lamentation for Bion, <i>The, Moschus</i>	26	10361
L'Amour par Terre, <i>Verlaine</i>	38	15317
Lamp, <i>The, Babrius</i>	3	1154
Land of Counterpane, <i>The, Stevenson</i>	35	13937
— o' the Leal, <i>The, Lady Nairne</i>	27	10545
Landing of the Pilgrim Fathers, <i>The, Hemans</i>	18	7232
Lapland Song, <i>Anon</i>	41	16997
Lapsus Calami, <i>Stephen</i>	41	16708
Larger Prayer, <i>The, Cheney</i>	41	16767
Lark, <i>The, and the Farmer, La Fontaine</i>	22	8796
Larks and Nightingales, <i>Dole</i>	41	16707
Last Eve of Summer, <i>The, Whittier</i>	39	15953
— Hunt, <i>The, Thayer</i>	41	16936
— Leaf, <i>The, Holmes</i>	19	7463
— Poet, <i>The, Grün</i>	41	16769
— Wishes, <i>Déroulde</i>	11	4584
— Word, <i>The, Matthew Arnold</i>	2	885
— to Lesbîa, <i>Catullus</i>	8	3370
Lattice at Sunrise, <i>The, Turner</i>	36	14639
Laugh of Madame D'Albret, <i>The, Marot</i>	24	9733
Laughter and Death, <i>Blunt</i>	41	16803
Launching of the Bash-Tardah, <i>The, Anon</i>	41	16973
Lauriger Horatius, <i>Anon</i>	40	16478
Lay, <i>L'illon</i>	38	15407
— of St. Cuthbert, <i>The, Barham</i>	4	1511
— — Nicholas, <i>A, Barham</i>	4	1522
— Last Minstrel, <i>The, Scott</i>	33	13058
Laziness, <i>Lamri</i>	41	16975
Leandro's Song, <i>Fletcher</i>	4	1684
Learning and Riches, <i>De La Cruz</i>	25	9959
Leaves, <i>The, Tutchev</i>	32	12602
— of Maize, <i>The, Anon</i>	41	17001
Le Panne, <i>Verlaine</i>	38	15316
Legend of Walbach Tower, <i>The, Houghton</i>	41	16950
Lenore, <i>Rürger</i>	7	2769
Le Rossignol, <i>Verlaine</i>	38	15321
Les Petits Coups, <i>Béranger</i>	4	1789
Les Villages Illusoires, <i>Verhâeren</i>	41	16737
Lethe, <i>Thomas</i>	37	14847
Letter to the King, <i>A, Marot</i>	24	9735
Lettice White, <i>Ingelow</i>	20	7979
Letty's Globe, <i>Turner</i>	36	14641

Poetry.—Continued	VOL.	PAGE
Life, <i>Barbauld</i>	4	1494
— <i>Deland</i>	41	16840
— <i>Lawton</i>	40	16445
— <i>Procter</i>	30	11854
— <i>Sill</i>	34	13444
— and Death, <i>Amphis</i>	29	11402
— — of Jason, The, <i>Morris</i>	2	733
— — Song, <i>Lanier</i>	22	8899
— for Song, <i>Bruno</i>	6	2622
— Hidden, <i>C. G. Rossetti</i>	31	12408
— Lesson, A, <i>Riley</i>	31	12268
— of Flowers, The, <i>Landor</i>	22	8879
— on the Ocean Wave, A, <i>Sargent</i>	40	16408
— Well Lost, <i>Bruno</i>	6	2621
Light, <i>Bourdillon</i>	40	16633
— of Asia, The, <i>Edwin Arnold</i>	2	820, 824, 839
— Shining Out of Darkness, <i>Cowper</i>	41	16850
Lily of the Valley, The, <i>Atterbom</i>	2	936
— — — <i>Croly</i>	10	4207
Lincoln, Abraham, <i>Taylor</i>	40	16353
— <i>Mitchell</i>	25	10141
Lines, <i>Woodberry</i>	39	16150
— on the Burial of the Champion of His Class, <i>Willis</i>	39	16014
— to an Inconstant Mistress, <i>Robert Aytoun</i>	3	1108
Lion's Ride, The, <i>Freiligrath</i>	15	6006
— Skeleton, The, <i>Turner</i>	36	14639
Lions, The, <i>Hugo</i>	19	7734
Little Bell, <i>Westwood</i>	40	16400
— Billee, <i>Thackeray</i>	36	14727
— Black Boy, The, <i>Blake</i>	5	2049
— Boy, <i>Scott</i>	40	16452
— Field of Peace, The, <i>Roberts</i>	31	12301
— Willie, <i>Massey</i>	40	16464
Live with Me, <i>Shakespeare</i>	33	13225
Loafer, A, <i>Davidson</i>	41	16760
Lochaber No More, <i>Ramsay</i>	30	12070
Lochiel's Warning, <i>Campbell</i>	8	3171
Locksley Hall, <i>Tennyson</i>	36	14597
Lohengrin, <i>Wagner</i>	19	7549
London, <i>Davidson</i>	40	16556
— 1802, <i>Wordsworth</i>	39	16215
Longing, <i>Botla</i>	41	16729
— <i>Carmen Sylva</i>	36	14335
— for Jerusalem, <i>Hallewi</i>	17	6874
— of Circe, The, <i>Mann</i>	40	16638
Longings, <i>Kingsley</i>	22	8616
Lord Lovel, <i>Anon</i>	41	16933
— Randal.....	3	1335
— Ullin's Daughter, <i>Campbell</i>	8	3174
Lorelei, <i>Eichendorff</i>	13	5358
— The, <i>Heine</i>	18	7192
Loss of the Royal George, The, <i>Cowper</i>	10	4112
Lost Caravan, The, <i>Thomson</i>	37	14856
— Chord, A, <i>Adelaide Procter</i>	30	11860
— Pleiad, The, <i>Hemans</i>	18	7234
— Steamship, The, <i>O'Brien</i>	27	10742
Lotos-Eaters, The, <i>Tennyson</i>	36	14592
Louis XV., <i>Sterling</i>	41	16749
Louisiana, <i>Fr��chette</i>	15	5969
Love, <i>Herbert</i>	18	7255
— <i>J��mi</i>	20	8111
— <i>Lodge</i>	23	9142
— Among the Ruins, <i>R. Browning</i>	6	2574
— and Death, <i>Deland</i>	40	16644
— Humility, <i>More</i>	41	16901
— Youth, <i>Linton</i>	40	16360
— at Sea, <i>Swinburne</i>	36	14325
— Bringeth Life, <i>Fellowes</i>	40	16635
— Detected, <i>Anon</i>	41	17000
— in a Cottage, <i>Willis</i>	39	16015
— Exile, <i>Blind</i>	5	2076
— Springtime, <i>Shakespeare</i>	33	13205

Poetry.—Continued	VOL.	PAGE
Love in the Country, <i>Tibullus</i>	37	14941
— — Valley, <i>Meredith</i>	40	16609
— is All, <i>Catullus</i>	8	3368
— Me Little, Love Me Long, <i>Anon</i>	40	16348
— of Sim��tha, The, <i>Theocritus</i>	37	14776
— Songs, <i>Heine</i>	18	7193
— Still Hath Something, <i>Sedley</i>	40	16391
— the Life-Giver, <i>Michel Angelo</i>	25	9980
— Will Find Out the Way, <i>Anon</i>	40	16347
Love's Ferriage, <i>Agathias</i>	16	6649
— Growth, <i>Donne</i>	12	4776
— Lament, <i>Shakespeare</i>	33	13206
— Rhapsody, <i>Shakespeare</i>	33	13196
— Somnambulist, <i>Blind</i>	5	2079
— Young Dream, <i>Moore</i>	26	10287
Lovely Mary Donnelly, <i>Allingham</i>	1	437
Lover, The, Prayeth Not to be Dis- dained, <i>Wyatt</i>	39	16234
Lover's Sigh, A, <i>Anacreon</i>	2	499
Lovers, and a Reflection, <i>Calverley</i>	7	3111
— of Gudrun, The, <i>Morris</i>	26	10357
Love's Without Reason, <i>Brome</i>	40	16590
Low-Backed Car, The, <i>Lover</i>	23	9218
Loyalist Lays, <i>Thornbury</i>	40	16579
Lucile, <i>Lytton</i>	23	9352
Luck of Edenhall, The, <i>Uhland</i>	37	15188
Lullaby, <i>Giusti</i>	16	6356
— <i>MacLeod</i>	40	16458
Lusiads, The, <i>Camens</i>	8	3137-3152
L��tzw's Wild Chase, <i>K��rner</i>	22	8730
Lycidas, <i>Milton</i>	25	10051
Lying in the Grass, <i>Gosse</i>	16	6568
Madness of King Goll, The, <i>Yeats</i>	8	3425
Madonna's Child, <i>Austin</i>	40	16647
Madrigal, <i>Drummond</i>	12	4916
— A, <i>Wilbye</i>	40	16605
— — To Astr��a, <i>Ronsard</i>	31	12381
— Triste, <i>Payne</i>	40	16646
Mah��bh��rata, <i>Edwin Arnold</i>	2	830
Mahogany-Tree, The, <i>Thackeray</i>	36	14729
Maid of Athens, <i>Byron</i>	7	2943
— — Neidpath, The, <i>Scott</i>	40	16645
Maiden and the Lily, The, <i>Fraser</i>	40	16495
— from Afar, The, <i>Schiller</i>	33	12888
Maiden's Lament, A, <i>Japanese</i>	20	8158
— — The, <i>Schiller</i>	33	12887
Maidenhood, <i>Longfellow</i>	23	9156
Makamat, <i>al-Hariri</i>	2	697, 698
Making of Men, The, <i>Chadwick</i>	41	16766
Malbrouck, <i>O'Mahony</i>	27	10854
Man in Harmony with Nature, <i>V��ry</i>	38	15326
Man Was Made to Mourn, <i>Burns</i>	7	2851
Manchy, The, <i>Leconte de Lisle</i>	22	8954
Mandalay, <i>Kipling</i>	22	8662
Mandoline, <i>Verlaine</i>	38	15316
Mantik-ut-Tair, <i>Farid-uddin Attar</i>	14	5806
March, <i>Coxe</i>	41	16806
Marco Bozzaris, <i>Halleck</i>	17	6862
Marine, The, <i>Q.</i>	41	16941
Marmion, <i>Scott</i>	33	13060
" Marner," Song of the, <i>Anon</i>	38	15599
Marquise, Une, <i>Dobson</i>	12	4752
Marriage Song, <i>Shakespeare</i>	33	13192
Marseillaise, The, <i>Lisle</i>	40	16435
Marsh, The, <i>Gautier</i>	15	6233
Marshes of Glynn, The, <i>Lanier</i>	22	8900
Marsyas, <i>Roberts</i>	31	12302
Mary Booth, <i>Pursons</i>	28	11118
— Hamilton, <i>Anon</i>	3	1331
Masn��vi, <i>R��mi</i>	32	12489-12494
Master Paul, <i>Pet��f</i>	29	11350
Master's Touch, The, <i>Ronar</i>	41	16766
Match, A, <i>Swinburne</i>	36	14326
Mater Triumphalis, <i>Swinburne</i>	36	14315
Maud, <i>Tennyson</i>	36	14624-14628

Poetry.—Continued	VOL.	PAGE
Maud Muller, <i>Whittier</i>	39	15921
May, <i>Barnes</i>	4	1566
— Day Song.....	26	10539
— Morn Song, <i>Motherwell</i>	26	10371
— Night, <i>Petof</i>	29	11351
Mazeppa, <i>Byron</i>	7	2983
Meadow-Larks, <i>Coolbrith</i>	40	16518
Medieval Latin Student Songs, <i>Anon.</i>	40	16478
Meditation, <i>Baudelaire</i>	4	1624
Memorie Positum, <i>Lawell</i>	23	9265
Memorial Verses, <i>Matthew Arnold</i>	2	871
Memory, <i>Aldrich</i>	1	317
— <i>Foosooli</i>	41	16969
"Mentre Ritorna il Sole," <i>Panzacchi</i>	41	17005
Mercedes, <i>E. B. Stoddard</i>	35	14025
Mermaid, The, <i>Atterbom</i>	2	941
Merman, The, <i>Anon.</i>	41	10949
Merry Lark was up and Singing, The, <i>Kingsley</i>	22	8614
— Pranks of Robin Good-fellow, The, <i>Anon.</i>	40	16486
Messiah, <i>Pope</i>	30	11754
— The, <i>Klopstock</i>	22	8702
Metamorphosis, The, <i>Suckling</i>	35	14162
Metempsychosis, <i>Osborne</i>	40	16606
Michelangelo, <i>Hérédia</i>	18	7282
Midnight Review, The, <i>Zedlitz</i>	40	16572
Mignon's Song, <i>Goethe</i>	16	6440
Milken Time, <i>Barnes</i>	4	1567
Milton, <i>Longfellow</i>	23	9185
Milton's Portrait, Lines Printed Under, <i>Dryden</i>	12	4943
— Prayer of Patience, <i>Howell</i>	41	16895
Mine Own Work, <i>Aldrich</i>	40	16415
"Minstrel Love," Song from, <i>Fouqué</i>	15	5908
Minstrel's Curse, The, <i>Uhland</i>	37	15189
Mirêio, <i>Mistral</i>	25	10100
Mirror, A, <i>Spaulding</i>	40	16355
Mirza-Jussuf, <i>Bodenstedt</i>	5	2127
Misery of Tyranny, The, <i>Menander</i>	29	11407
Miss Flora McFlimsey, <i>Rutler</i>	41	16677
Missal, The, <i>Sully-Prudhomme</i>	36	14212
Mistletoe Bough, The, <i>Bayly</i>	40	16381
Mo Cailín Donn, <i>Sigerson</i>	40	16453
Modern Love, <i>Meredith</i>	25	9940
— Psyche, A, <i>Hall</i>	40	16622
— Romans, The, <i>Johnson</i>	41	16788
Molly Asthore, <i>Ferguson</i>	40	16594
Mon Rêve Familier, <i>Verlaine</i>	38	15320
Monotony, <i>Menander</i>	29	11406
Monterey, <i>Hoffman</i>	40	16571
Monument, A, <i>Pushkin</i>	32	12594
Moods of the Soul, <i>Johnson</i>	41	16746
Moonlight March, The, <i>Heber</i>	18	7159
Morgante Maggiore, <i>Pulci</i>	30	11893
Morning, <i>Horne</i>	19	7642
— <i>Lamii</i>	41	16974
— Call, A, <i>Catullus</i>	8	3363
— Song, <i>Davenant</i>	40	16518
— <i>Ingemann</i>	20	7990
— Thought, A, <i>Sill</i>	34	13443
Mors Benefica, <i>Sledman</i>	35	13865
Moses, <i>De Vigny</i>	38	15343
— The Burial of, <i>Alexander</i>	41	16793
Mother, The, <i>Carducci</i>	8	3219
— and Poet, <i>E. B. Browning</i>	6	2539
Mother's Grave, A, <i>Uhland</i>	37	15196
Mouche, La, <i>Béranger</i>	4	1788
Mountain Boy, The, <i>Uhland</i>	37	15192
— Storm, The, <i>Imr-at-Kais</i>	2	676
Mountaineer, The, <i>Russell</i>	40	16557
Mouse that Fell in the Pot, The, <i>Babrius</i>	3	1151
Mower, The, to the Glow-Worms, <i>Marvell</i>	24	9774

Poetry.—Continued	VOL.	PAGE
Mower's Song, The, <i>Marvell</i>	24	9774
Mrs. Eliz. Wheeler, <i>Herrick</i>	18	7316
Mu' allakât, The, <i>Zuhêir</i>	2	677
Muckle-Mon'd Meg, <i>Ballantyne</i>	40	16429
Mufaddaliyât, The, <i>Ash-Shanfârâ of Azd</i>	2	682
Music, <i>Baudelaire</i>	4	1625
— in Camp, <i>Thompson</i>	40	16567
Musical Instrument, A, <i>E. B. Browning</i>	6	2528
Musketquid, <i>Emerson</i>	13	5459
My Books, <i>Longfellow</i>	23	9176
— Child, <i>Pierpont</i>	40	16449
— Children, <i>Japanese</i>	20	8159
— Country, <i>Woodberry</i>	39	16147
— Dear and Only Love, <i>Graham</i>	40	16395
— Heart and I, <i>E. B. Browning</i>	6	2529
— Leaps up When I Behold, <i>Wordsworth</i>	39	16214
— with Hidden Tears is Swelling, <i>Heine</i>	18	7194
— Heart's Desire, <i>Virgil</i>	38	15427
— in the Highlands, <i>Burns</i>	7	2866
— Heid is Like to Rend, <i>Willie, Motherwell</i>	26	10369
— Hickory Fire, <i>Jackson</i>	20	8062
— Last Duchess, <i>R. Browning</i>	6	2579
— Life, <i>Runeberg</i>	32	12507
— Little May, <i>Macleod</i>	24	9501
— Lost Youth, <i>Longfellow</i>	23	9173
— Love in her Attire doth Shew her Wit, <i>Anon.</i>	40	16628
— Maryland, <i>Randall</i>	40	16560
— Minde to Me a Kingdom Is, <i>Dyer</i>	41	16828
— Native Land, <i>Körner</i>	22	8727
— Neighbor Rose, <i>Locker-Lampson</i>	23	9116
— Recovery, <i>Klopstock</i>	22	8699
— River, <i>Mörke</i>	26	10320
— Shadow, <i>Edwards</i>	41	16905
— Studies, <i>Pushkin</i>	32	12592
— Thoughts of Ye, <i>Hugo</i>	19	7730
— Tomb, <i>Béranger</i>	4	1798
— Troubles, <i>O'Reilly</i>	27	10862
— "Wealth's a Burly Spear and Brand," <i>Hybrias</i>	37	15178
Myntrelles Songe, <i>Chatterton</i>	9	3515
Mysterious Hosts of the Forest, The, <i>Banville</i>	4	1478
Mystery, <i>Savage</i>	41	16845
— of Amergin, The, <i>Celtic</i>	8	3422
— Cro-a-tân, The, <i>Preston</i>	41	16961
Mystic's Vision, The, <i>Blind</i>	5	2079
Myth, A, <i>Kingsley</i>	22	8616
Nameless Grave, A, <i>Paulus Silentarius</i>	16	6648
— One, The, <i>Mangan</i>	24	9666
— Pain, <i>E. B. Stoddard</i>	35	14026
Names, <i>Lessing</i>	23	9009
Napoleon, <i>Hugo</i>	19	7731
— Ode to, <i>Byron</i>	7	2978
Narcissus in Camden (1882), <i>Cone</i>	41	16685
Nature, <i>Empedocles</i>	14	5471-5474
— <i>Parmenides</i>	28	11115
— More than Science, <i>Rückert</i>	31	12464
"Nè Mai Pietosa," <i>Petrarch</i>	29	11383
Nebuchadnezzar, <i>Russell</i>	41	16697
Nelly of the Top-Knots, <i>Hyde</i>	40	16363
Nerto, <i>Mistral</i>	25	10107
New Sculptor, A, <i>Howe</i>	19	7651
New-Year's Night of a Miserable Man, The, <i>Richter</i>	31	12253
— Wishes, <i>Mickiewicz</i>	25	10004
— Nibelungenlied, The.....	27	10635
Night, <i>Alkman</i>	1	282
— <i>Blake</i>	5	2046
— <i>Very</i>	38	15325

Poetry.—Continued	VOL.	PAGE
Night, <i>Zoukovsky</i>	32	12599
— and Death, <i>White</i>	41	16847
— Before Christmas, <i>The, Moore</i>	40	16512
— in Venice, <i>Hay</i>	18	7106
— is Nearing, <i>Khodjee</i>	41	16983
— Piece, <i>The — To Julia, Herrick</i>	18	7315
— Song, <i>Claudius</i>	9	3760
— <i>Leopardi</i>	22	8981
— Thoughts, <i>Young</i>	39	16278
— Unto Night Showeth Forth		
Knowledge, <i>Habington</i>	41	16879
Nightfall, <i>Furness</i>	41	16847
Nightingale, <i>The, Barnfield</i>	40	16492
— <i>Keble</i>	21	8514
— <i>Symonds</i>	36	14365
— and the Swallow, <i>Babrius</i>	3	1152
— of Wittenberg, <i>The, Sachs</i>	32	12614
Nile, <i>The, Hunt</i>	19	7795
Nineteenth-Century Lyric, <i>A, Anon.</i>	40	16621
No Marvel is it if I Sing, <i>Barnard De Ventadour</i>	30	11879
— More Sea, <i>Scudder</i>	41	16855
— Treasure Avails Without Gladness.....	12	5068
Noble Nature, <i>The, Jonson</i>	21	8360
Nocturnal Sketch, <i>A, Hood</i>	19	7596
Non Sine Dolore, <i>Gilder</i>	16	6349
Nora Creina, <i>Moore</i>	26	10290
Nora's Vow, <i>Scott</i>	33	13076
North Wind and the Sun, <i>Babrius</i>	3	1150
Northern Lights, <i>The, McMaster</i>	40	16537
Northwest Passage, <i>Stevenson</i>	35	13937
"Norway's Dawn" (Poem), <i>Welhaven</i>	38	15781
Not All Nightingales, <i>Bowring</i>	5	2268
Nothin' to Say, <i>Riley</i>	31	12269
Nothing to Wear, <i>Butler</i>	41	16677
November in the South, <i>Malone</i>	40	16511
Nun, <i>The, Uhland</i>	37	15194
Nurse's Watch, <i>The, C. Brentano</i>	6	2345
Nut-Brown Maid, <i>The, Anon.</i>	40	16237
Nymphidia, <i>Drayton</i>	12	4883
O Captain! My Captain! <i>Whitman</i>	39	15909
" — Dove, that Flying O'er the Hill,"		
<i>Anon</i>	41	17002
— Moon, Large Golden Summer		
Moon, <i>Blind</i>	5	2088
Oak, <i>The, Tennyson</i>	36	14636
— and the Reed, <i>La Fontaine</i>	22	8787
Oaten Pipe, <i>The, Prescott</i>	40	16410
Ode, <i>Chénier</i>	9	3608
— <i>Dryden</i>	12	4938
— <i>Prior</i>	30	11842
— Concord, July 4, 1857, <i>Emerson</i>	13	5465
— on a Grecian Urn, <i>Keats</i>	21	8506
— the Spring, <i>Gray</i>	16	6629
— to a Nightingale, <i>Keats</i>	21	8504
— Duty, <i>Wordsworth</i>	39	16221
— Fuji-Yama, <i>Japanese</i>	20	8160
— Georgiana, Duchess of Devonshire, <i>Coleridge</i>	9	3865
— Malibran, From the, <i>Musset</i>	40	16387
— Melancholy, <i>Fletcher</i>	4	1685
— <i>Hood</i>	19	7605
— Napoleon, <i>Bilderdijk</i>	4	1888
— <i>Byron</i>	7	2978
— Beauty, <i>Bilderdijk</i>	4	1887
— Sleep, <i>Hayne</i>	18	7111
— the Lake of B——, <i>Lamartine</i>	22	8813
— — River Metauro, <i>Tasso</i>	36	14509
— — West Wind, <i>Shelley</i>	34	13292
— — Winter, <i>Campbell</i>	8	3183
— — Zion (Poem), <i>Hallevi</i>	17	6871
Odyssey, <i>Homer</i>	9: 3527; 19	7573
— The, <i>Lang</i>	22	8890
Of Providence, <i>Filicida</i>	14	5733

Poetry.—Continued	VOL.	PAGE
Of such is the Kingdom of Heaven,		
<i>Swinburne</i>	36	14320
— that I would not, <i>Comtesse de Die</i>	30	11885
Oft, In the Stilly Night, <i>Moore</i>	26	10291
Oh! Breathe Not His Name, <i>Moore</i>	26	10291
— Love so Long as Love Thou		
Can'st, <i>Freiligrath</i>	15	6009
" — May I Join the Choir Invisible,"		
<i>Eliot</i>	13	5419
" — That 'Twere Possible," <i>Tennyson</i>	36	14626
— The Pleasant Days of Old! <i>Brown</i>	40	16394
" — Time and Change," <i>Henley</i>	18	7240
" Oimé Il Bel Viso!" <i>Petrarch</i>	29	11378
Ojistoh, <i>Johnson</i>	41	16953
Old, <i>Hoyt</i>	41	16820
— The, <i>Noël</i>	41	16825
— Age, <i>Peete</i>	28	11259
— and New Year Ditties, <i>C. G. Rossetti</i>	31	12405
— Arm Chair, <i>The, Cook</i>	40	16416
— Assyrian, <i>Von Sheffel</i>	41	16698
— Church, <i>The, Johnson</i>	41	16885
— Church-Yard of Bonchurch, <i>Marston</i>	40	16375
— Continentals, <i>The, McMaster</i>	40	16331
— Familiar Faces, <i>The, Lamb</i>	22	8821
— Farmer's Advice to His Son, <i>The, Holty</i>	19	7510
— Grimes, <i>Greene</i>	41	16683
— Ironsides, <i>Holmes</i>	19	7462
— Man's Return, <i>The, Runeberg</i>	32	12504
— Oaken Bucket, <i>Woodworth</i>	40	16414
— Ocean, <i>Hugo</i>	19	7727
— Sedan Chair, <i>The, Dobson</i>	12	4744
— Times! Old Times! <i>Griffin</i>	17	6712
— Woman of Berkeley, <i>The, Southey</i>	35	13687
Old-Time Love, <i>Marot</i>	24	9732
O'Lincoln Family, <i>The, Flagg</i>	40	16519
On a Cone of the Big Trees, <i>Harte</i>	17	6997
— Distant Prospect of Eton College, <i>Gray</i>	16	6631
— — Fowler, <i>Isidorus</i>	16	6649
— — Girdle, <i>Waller</i>	38	15558
— Long and Perilous Journey, <i>Fleming</i>	14	5846
— Nankin Plate, <i>Dobson</i>	12	4743
— Quiet Life, <i>Avienus</i>	40	16351
— Sermon against Glory, <i>Aken-side</i>	1	261
— Slab of Rose Marble, <i>Musset</i>	26	10507
— an Antique Medal, <i>Hévédia</i>	18	7281
— an Infant Dying as Soon as Born, <i>Lamb</i>	22	8822
— an Old Woman Singing, <i>Spofford</i>	35	13818
— His Blindness, <i>Milton</i>	25	10047
— Lending a Punch-Bowl, <i>Holmes</i>	19	7464
— Love, <i>Waller</i>	38	15562
— Mr. R——, <i>Lessing</i>	23	9010
— My Bed of a Winter Night, <i>E. B. Stoddard</i>	35	14027
— First Daughter, <i>Jonson</i>	21	8359
— Pierre Ronsard's Book of Love, <i>Hévédia</i>	18	7281
— Refusal of Aid Between Nations, <i>D. G. Rossetti</i>	31	12434
— Skobelev, <i>Polonsky</i>	32	12606
— the Campagna, <i>E. B. Stoddard</i>	35	14027
— Danger His Majesty Escaped, <i>Waller</i>	38	15557
— Death of Corinna's Parrot, <i>Ovid</i>	28	10922
— — Crashaw, <i>Cowley</i>	10	4099
— — — Joseph Rodman		
Drake, <i>Halleck</i>	17	6868

Poetry.—Continued

VOL. PAGE

On the Death of Mr. William Hervey, <i>Cowley</i>	10	4101
— Late Massacre in Piedmont, <i>Milton</i>	25	10048
— Life-Mask of Abraham Lin- coln, <i>Gilder</i>	16	6354
— Prospect of Planting Arts and Learning in America, <i>Berkeley</i>	4	1805
— Saints of the Church at York, <i>Alcuin</i>	1	298
— This day I Complete my Thirty- sixth year, <i>Byron</i>	7	2999
One in Ten, <i>Shakespeare</i>	33	13205
— Only Thought, <i>Pelöfi</i>	29	11355
— Word More, <i>R. Browning</i>	6	2589
Onward, <i>Geibel</i>	15	6252
Opal, An, <i>Clarke</i>	40	16606
Opinions No Pinions, <i>Lamii</i>	41	16976
Opportunity, <i>Sill</i>	34	13441
Or che L'Aura Mia, <i>Tasso</i>	36	14517
Oracles of Ishtar of Arbela, <i>Babylonian</i>	1	82
Orara, <i>Kendall</i>	40	16541
Order, <i>Francis d'Assisi</i>	15	5923
— for a Picture, An, <i>Cary</i>	40	16459
Origo Mundi, <i>Celtic</i>	8	3448
Orion, <i>Turner</i>	36	14640
Orlando Furioso, <i>Ariosto</i>	2	745-759
Ornament, The, <i>Vaughan</i>	37	15259
Orpheus's Song in Hades, <i>Ovid</i>	28	10935
Orthodoxy, or the Doxy? <i>Lamii</i>	41	16977
Ossianic Poetry.....	27	10868-10884
Other One, The, <i>Peck</i>	40	16467
Others, The, <i>Piron</i>	29	11512
Our Casuarina-Tree, <i>Torn Dutt</i>	13	5082
— Country, <i>Pelöfi</i>	29	11354
— History, <i>Fréchette</i>	15	5967
— Mary and the Child Mummy, <i>Tur- ner</i>	36	14641
— Mother, <i>Whitney</i>	40	16412
— Orders, <i>Howe</i>	19	7647
Out of Doors, <i>Wetherald</i>	41	16727
— the Night that Covers Me, " <i>Henley</i>	18	7240
Outward Bound, <i>Aldrich</i>	1	324
Over the Lofty Mountains, <i>Rjörnson</i>	5	1968
— River, <i>Priest</i>	40	16411
Ox, The, <i>Carducci</i>	8	3211
Ozymandias, <i>Shelley</i>	34	15291
Pack, Clouds, Away, <i>Heywood</i>	40	16365
"Padre del Ciel," <i>Petrarch</i>	29	11382
Pain in Autumn, <i>R. H. Stoddard</i>	35	14036
Pains of Sleep, The, <i>Coleridge</i>	9	3867
Palace, The, <i>Alcaus</i>	1	269
Palm and the Pine, The, <i>Heine</i>	41	17006
Palm-Tree, The, <i>Vaughan</i>	37	15262
Pan, <i>Leconte de Lisle</i>	22	8955
— in Wall Street, <i>Sledman</i>	35	13866
Pandora, <i>Hesiod</i>	18	7328
Panegyric of Anapolas, <i>Lamii</i>	41	16977
— to My Lord Protector, A, <i>Waller</i>	38	15559
Pangloss's Wooing Song, <i>Fletcher</i>	40	16607
Parable, A, <i>Blind</i>	5	2078
Paradise and the Peri, <i>Moore</i>	26	10275
— Lost, <i>Milton</i>	25	10064-10072
Paradisi Gloria, <i>Parsons</i>	28	11121
Pardon, <i>Howe</i>	19	7618
Parental Affection, <i>Hittán ibn al- Mu'allá</i>	2	689
— Ode to My Son, A, <i>Hood</i>	19	7595
Parish Register, The, <i>Crabbe</i>	10	4119
Parnassus Within, <i>Bruno</i>	6	2621
Parting, <i>W. Browne</i>	6	2517
— Lovers, The, <i>Anon</i>	41	17006
— of Godfrid and Olympia, <i>Aus- tin</i>	40	16647

Poetry.—Continued

VOL. PAGE

Parzival, <i>Eschenbach</i>	19	7520
Passage, <i>Ghalib</i>	41	16971
— The, <i>Ukland</i>	37	15193
"Passato è 'l Tempo Omai," <i>Petrarch</i>	29	11380
Passionate Pilgrim, The, <i>Shakespeare</i>	33	13224, 13225
— Shepherd to His Love, The, <i>Mar- lowe</i>	24	9717
Passions, The, <i>Collins</i>	9	3873
Pastoral Ballad, <i>Shenstone</i>	34	13309
Patience, <i>Ibrahim, Son of Kunaif</i>	2	687
— Anon.....	41	16915
Patient Grissil, <i>Thomas Dekker</i>	11	4526, 4527
Patriot, The, <i>R. Browning</i>	6	2588
Patriot's Lament, The, <i>Rückert</i>	31	12466
Patriotic Song, <i>Arndt</i>	2	817
Paul Revere's Ride, <i>Longfellow</i>	23	9177
Pauper's Drive, The, <i>Noel</i>	41	16765
Peace is Happiness, <i>Philemon</i>	29	11403
— on Earth, <i>Sears</i>	41	16861
"— What do Tears Avail?" <i>B. W.</i>	30	11856
Procter.....	30	11856
Pearl, <i>Anon</i>	41	16916
Pearls of the Faith, <i>Edwin Arnold</i>	2	835-839
Peg of Limavaddy, <i>Thackeray</i>	36	14722
Pen and the Album, The, <i>Thackeray</i>	36	14728
Penitential Psalms, <i>Babylonian</i>	1	77
Penthea's Dying Song, <i>Ford</i>	15	5892
People's Petition, The, <i>Call</i>	41	16751
Pepita, <i>Sherman</i>	40	16617
Perfect Peace, <i>Larned</i>	41	16854
Persian Epigrams.....	41	16965
Petition to Time, A, <i>B. W. Procter</i>	30	11854
Peter Rugg the Bostonian, <i>Guiney</i>	41	16956
Petronella, <i>Gower</i>	16	6584
Phantom or Fact, <i>Coleridge</i>	9	3870
Philina's Song, <i>Goethe</i>	16	6441
Philip, My King, <i>Craig</i>	10	4136
Phyllida Flouts Me, <i>Anon</i>	40	16623
Philomela's Ode, <i>Greene</i>	17	6697
Phoenix and Turtle, The, <i>Shakes- peare</i>	33	13226
Pibroch of Donuil Dhu, <i>Scott</i>	33	13075
Picture, A, <i>Blicher</i>	5	2065
— of T. C., The, <i>Marvell</i>	24	9775
Pilgrimage, <i>Kaleigh</i>	40	16346
— The, <i>Herbert</i>	18	7257
Pilgrim's Isle, <i>Parsons</i>	28	11121
Pilgrims, The, <i>Swinburne</i>	36	14309
Pillar of the Cloud, The, <i>Newman</i>	27	10616
Pine, The, <i>Babrius</i>	3	1153
— and Palm, <i>Heine</i>	18	7192
Pine-Tree, The, <i>Vazoff</i>	38	15269
Pinnacle, The, <i>Catullus</i>	8	3365
Piper and the Child, The, <i>Blake</i>	5	2048
— of Gijón, The, <i>Campoamor</i>	41	16951
Place in thy Memory Dearest, A, <i>Griffin</i>	17	6713
— to Die, The, <i>Rarry</i>	40	16377
Plague of Apathy, The, <i>Watson</i>	38	15709
Plain Language from Truthful James, <i>Harte</i>	17	6996
Plea of King Magnus, The, <i>Rjörnson</i>	5	1971
Pleasures of a Country Life, The, <i>Tib- ullus</i>	37	14935
— Hope, The, <i>Campbell</i>	8	3164-3171
— Memory, <i>Rogers</i>	31	12349
— the Imagination, <i>Akenside</i>	1	260
Pledge to the Dead, A, <i>Winter</i>	39	16069
Plutarch, <i>Agathias</i>	1	224
Poem of My Cid, The, <i>Spanish</i>	9	3733
— the Passion, <i>Celtic</i>	8	3447
Poet and His Songs, The, <i>Longfellow</i>	23	9187
— the Crowd, The, <i>Gautier</i>	15	6235
Poet's Choice, The, <i>Anacron</i>	2	498

Poetry.—Continued	VOL.	PAGE
Poet's Epitaph, A, <i>Simmias of Thebes</i>	16	6641
— — — <i>Wordsworth</i>	39	16206
— Fame, The, <i>Ovid</i>	28	10936
— Hope, A (Poem), <i>Channing</i>	41	16768
— Place in Life, The, <i>Clough</i>	9	3839
— Song to His Wife, The, <i>Procter</i>	30	11856
Poor Clerk, The, <i>Anon</i>	40	16367
— Fisherman, The, <i>Alcaeus</i>	1	271
— Jack, <i>Dibdin</i>	11	4622
— Relation, The, Goes a-Visiting, <i>Menander</i>	29	11406
Poppies in the Wheat, <i>Jackson</i>	20	8063
Portrait of a Scholar, <i>Ennius</i>	14	5477
Post, The, <i>Carmen Sylva</i>	36	14333
Poster Knight to his Lady, The, <i>King</i>	41	16694
Pot of Flowers, The, <i>Gautier</i>	15	6234
Poverty, <i>Alcaeus</i>	1	272
— <i>Hayne</i>	18	7114
— Parts Good Company, <i>Baillie</i>	3	1268
Power of Beauty, The, <i>Morse</i>	40	16636
— — — Song, The, <i>Schiller</i>	33	12892
Praise of Little Women, <i>de Hila</i>	40	16630
Prayer, <i>De Vere</i>	11	4611
— <i>Gautier</i>	15	6234
— <i>Hugo</i>	19	7727
— The, <i>Very</i>	38	15329
— During the Battle, <i>Körner</i>	22	8728
— for Strength, A, <i>Michel Angelo</i>	25	9979
— — — Unity, A, <i>Chadwick</i>	41	16882
Prescience, <i>Aldrich</i>	1	316
Pretty Maid of the Mill, The, <i>Wilhelm Müller</i>	26	10444
Prime of Life, The, <i>Learned</i>	41	16824
Primrose, <i>Mickiewicz</i>	25	10002
Prince's Song, The, <i>Drachmann</i>	12	4849
Princess, The, <i>Björnson</i>	5	1972
— — — <i>Tennyson</i>	36	14609-14613
Priscilla, <i>Peck</i>	40	16617
Prisoner, The, <i>Lermontov</i>	32	12596
— of Chillon, The, <i>Byron</i>	7	2996
Private of the Buffs, The, <i>Doyle</i>	40	16574
Problem, The, <i>Emerson</i>	13	5456
Progress of Taste, The, <i>Shenstone</i>	34	13314
Prometheus, <i>Byron</i>	7	2997
— <i>Goethe</i>	16	6442
Prophecy, <i>Klopstock</i>	22	8697
Prophet, The, <i>Nekrasov</i>	32	12598
Prospect, The, <i>E. B. Browning</i>	6	2543
Prospice, <i>Browning</i>	6	2587
Protesilaos, <i>Welhaven</i>	38	15783
Protest, The, <i>Herwegh</i>	41	16696
Protestation, The, <i>Carew</i>	8	3222
Prothalamion, <i>Spenser</i>	35	13755
Provençal Lovers—Aucassin and Nico- lette, <i>Stedman</i>	35	13861
Psychochura, <i>Brownell</i>	6	2522
Pulley, The, <i>Herbert</i>	18	7258
Punch Song, <i>Schiller</i>	33	12889
Purifications, <i>Empedocles</i>	14	5474
Pythian Ode, <i>Pindar</i>	29	11501
Queen, The, <i>Palmore</i>	28	11190
Quest of the Sangreal, The, <i>Hawker</i>	19	7539
"Qui Reposan Quei Caste e Felici Ossa," <i>Petrarch</i>	29	11383
Questionings, <i>Hedge</i>	41	16831
Rachel, <i>Reese</i>	40	16461
Race of the "Boomers," The, <i>Burton</i>	41	17020
Radical, A, <i>Cone</i>	41	16731
Rain it Raineth, The, <i>Shakespeare</i>	33	13207
Rainbow's Treasure, The, <i>O'Reilly</i>	27	10863
Rainy Day, The, <i>Longfellow</i>	23	9162
Rape of Lucrece, The, <i>Shakespeare</i>	33	13218
— — — Proserpine, The, <i>Claudianus</i>	31	12369
— — — the Lock, The, <i>Pope</i>	30	11731
Raven, The, <i>Poe</i>	29	11691

Poetry.—Continued	VOL.	PAGE
Reason and Feeling, <i>William Drum- mond</i>	12	4917
Red Fisherman, The, <i>Praed</i>	41	16938
— Harlaw, The, <i>Scott</i>	33	13077
— May, <i>Robinson</i>	31	12319
Refusal of Charon, The, <i>Romaic</i>	41	16826
Remember, <i>Rossetti</i>	31	12401
Reminiscence, <i>Aldrich</i>	1	324
Remorse, <i>Platen</i>	29	11515
Renewal, <i>Tolstoy</i>	32	12606
Renouncement, <i>Meynell</i>	40	16358
Renouncing of Love, A, <i>Wyatt</i>	39	16234
Repudiated Responsibility, <i>Watson</i>	38	15707
Requiem, <i>Stevenson</i>	35	13940
Resignation, The, <i>Chatterton</i>	9	3549
Resolution and Independence, <i>Words- worth</i>	39	16210
— in a Sonnet, <i>Wither</i>	39	16126
Respite, <i>Coolbrith</i>	40	16533
Rest, <i>Howland</i>	41	16852
— <i>Rossetti</i>	31	12403
— in the Beloved, <i>Freiligrath</i>	15	6008
"Reszket a Bokor, Mert," <i>Sándor</i>	41	16999
Retirement, <i>Vaughan</i>	37	15261
Retreat from Moscow, The, <i>Hugo</i>	19	7732
Retreat, The, <i>Vaughan</i>	37	15258
Return, The, <i>Bailey</i>	41	16912
Returned with Usury, <i>Anon</i>	41	17002
Revel, The, <i>Dowling</i>	40	16373
Revenues, <i>Jackson</i>	20	8059
Revery of Boyhood, A, <i>Von Morungen</i>	41	16817
Revival, The, <i>Vaughan</i>	37	15261
Revolution of 1848, The, <i>Welhaven</i>	38	15781
Rhine Wine, <i>Claudius</i>	9	3758
Rhodora, The, <i>Emerson</i>	13	5454
Rhyme of Death's Inn, A, <i>Reese</i>	40	16446
— — — the Rail, <i>Saxe</i>	41	16689
Rich Man. A, Loses His Child, etc., <i>Cals</i>	8	3358
Richest Prince, The, <i>Kerner</i>	41	16748
Riddles, <i>Schiller</i>	33	12891
Riding Together, <i>Works</i>	40	16575
Rime of the Ancient Mariner, The, <i>Coleridge</i>	9	3855
Rinaldo, <i>Tasso</i>	36	14511
Rivals, <i>Fauntleroy</i>	40	16656
River Charles, The, <i>Fields</i>	40	16540
Robert of Lincoln, <i>Bryant</i>	6	2636
Robin Adair, <i>Keppel</i>	40	16598
— Hood and Guy of Gisborne.....	3	1312
— Redbreast (Poem), <i>Altingham</i>	1	436
Rock and the Sea, The, <i>Stelton</i>	40	16552
— of Cashel, The, <i>De Vere</i>	11	4611
Rocked in the Cradle of the Deep, <i>Willard</i>	41	16855
Rocking Hymn, A, <i>Wither</i>	39	16124
Roll Out, O Song, <i>Sevall</i>	41	16873
Roma, <i>Carducci</i>	8	3209
Romaic Song, <i>Byron</i>	7	2944
Romance of the Swan's Nest, <i>E. B. Browning</i>	6	2549
Romany Love-Song, <i>Gillington</i>	41	16998
Rondeau, <i>Hunt</i>	19	7797
Ronsard to his Mistress, <i>Ronsard</i>	31	12383
Rookery, The, <i>Turner</i>	36	14640
Root's Dream, The, <i>Munkittrick</i>	40	16515
Rosalind's Madrigal, <i>Lodge</i>	23	9141
Rosary, The, <i>Rogers</i>	41	16815
Rose, The, <i>Pushkin</i>	32	12591
— and the King, The, <i>Locker-Lamp- son</i>	23	9118
— Aylmer, <i>Landor</i>	22	8877
— Mary, <i>D. G. Rossetti</i>	31	12419
— of Kenmare, The, <i>Graves</i>	40	16634
Rosemary, The, <i>Deland</i>	41	16745

Poetry.—Continued

	VOL.	PAGE
Roses, <i>Annius Florus</i>	31	12363
— <i>Ronsard</i>	31	12380
— de Sâdi, <i>Lang</i>	22	8890
Rose-Wreath, The, <i>Klopstock</i>	22	8694
Rosy Musk-Mallow, The, <i>Gillington</i>	41	16998
Royal Banquet, A, <i>Statius</i>	35	13818
Royalty, <i>Peabody</i>	41	16747
Rubâiyât, <i>Omar Khayyâm</i>	21	8549
Ruined Chapel, The, <i>Allingham</i>	1	431
Ruit Hora, <i>Carducci</i>	8	3219
Rule, Britannia! <i>Thomson</i>	37	14853
Rural Deities, The, <i>Tibullus</i>	37	14940
Russian Scene, A, <i>Sheashin</i>	32	12607
— Soldier, The, <i>Nekrassov</i>	32	12598
— Song, <i>Homiakoff</i>	32	12603
Ruth, <i>Hood</i>	19	7597
Sacking of the City, The, <i>Hugo</i>	19	7726
Sacrifice, <i>Johnson</i>	41	16889
Sad Spring, <i>Rückert</i>	31	12460
Saga of King Olaf, The, <i>Longfellow</i>	23	9180
Sailor's Return, The, <i>Dobell</i>	12	4736
Saint Anthony's Sermon to the Fishes, <i>Anon.</i>	41	16700
— Bridget's Milking Song, <i>Celtic</i>	8	3429
— Margaret's Eve, <i>Allingham</i>	1	433
— of Yore, A, <i>Cheney</i>	40	16664
— Patrick, <i>Maginn</i>	24	9565
— Patrick's Hymn before Tarah, <i>Mangan</i>	24	9668
Sally in our Alley, <i>Carey</i>	40	16603
Samurai, The, <i>Hérédia</i>	18	7280
San Lorenzo Giustiniani's Mother, <i>Meynell</i>	41	16875
Sand Martins, <i>Ingelow</i>	20	7973
Sandpiper, The, <i>Thaxter</i>	37	14763
Sands of Dee, The, <i>Kingsley</i>	22	8615
Sang, A, <i>Ramsay</i>	30	12072
Santa Zita: the Miracle at the Well, <i>Anon.</i>	41	17002
Sapphics to a Rose, <i>Bowring</i>	5	2271
Sappho's Letter to Phaon, <i>Ovid</i>	28	10923
Satire, <i>Horace</i>	19	7634
Satires, <i>Juvenal</i>	21	8420-8424
Saturnalia, <i>Statius</i>	35	13853
Savage Prayer, A, <i>Theognis</i>	37	14793
Say Not, the Struggle Naught Avail-eth, <i>Clough</i>	9	3835
Scaling of Ventour, The, <i>Mistral</i>	25	10105
Scent o' Pines, <i>M'Culloch</i>	41	17004
Schoolmistress, The, <i>Shenstone</i>	34	13315
Scotch Song, A, <i>Baillie</i>	3	1266
* Se Lamentar Angelli, <i>Petrarch</i>	29	11378
Sea, The, <i>Ogden</i>	41	16691
— <i>Procter</i>	30	11853
— <i>Stoddard</i>	35	14034
— Child, A, <i>Carman</i>	8	3306
Sea-Limits, The, <i>Rossetti</i>	31	12427
— Longings, <i>Aldrich</i>	1	322
— Song, <i>Dibdin</i>	11	4621
— Witchery, <i>Burton</i>	40	16513
Seafarer, The.....	2	565
Sea-Fowler, The, <i>Howitt</i>	40	16365
Scaled Orders, <i>Dorr</i>	41	16740
* Seasons, <i>The</i> , <i>Thomson</i>	37	14854-14860
Seaward, <i>Thaxter</i>	37	14762
Seaweed, <i>Longfellow</i>	23	9165
Second Place, The, <i>Spaulding</i>	40	16393
Secretary, The, <i>Prior</i>	30	11844
Seeking, <i>Blind</i>	5	2077
Seer, The, <i>Whittier</i>	39	15947
See'st Thou the Sea, <i>Griehl</i>	15	6249
Self-Dependence, <i>Matthew Arnold</i>	2	880
Seneca Lake, To, <i>Précival</i>	40	16542
Sensitive Plant, The, <i>Shelley</i>	34	13294
* Sento I, <i>Aura Mia Antica</i> , <i>Petrarch</i>	29	11380

Poetry.—Continued

	VOL.	PAGE
Separation, <i>Eichendorff</i>	13	5357
— <i>Hallevi</i>	17	6873
— <i>Sully-Prudhomme</i>	36	14218
— of Friends, The, <i>Newman</i>	27	10615
Sephestia's Song to Her Child, <i>Greene</i>	17	6698
September, <i>Harrison</i>	40	16508
Serenade, <i>Field</i>	40	16491
— <i>Florian</i>	14	5851
— <i>Longfellow</i>	23	9157
— <i>Stoddard</i>	35	14031
— The, <i>Uhland</i>	37	15195
Service of Song, The, <i>Dickinson</i>	40	16523
Settler, The, <i>Street</i>	40	16557
Seven Fiddlers, The, <i>Evans</i>	41	16925
Sextain, <i>Drummond</i>	12	4915
Shadow of the Hand, The, <i>R. H. Stoddard</i>	35	14035
— Night, A, <i>Aldrich</i>	1	323
Shâh-Nâmah, <i>Firdausi</i>	14	5739-5754
Shakespeare, On, <i>Milton</i>	25	10047
Shall I Look Back? <i>Moulton</i>	41	16839
Shameful Death, <i>Morris</i>	26	10342
Shan Van Vocht, The, <i>Anon.</i>	40	16349
Shandon Bells, The, <i>O'Mahony</i>	27	10851
Sharing of the Earth, The, <i>Schiller</i>	33	12886
She Came and Went, <i>Lowell</i>	23	9239
— Dwelt Among the Untrodden Ways, <i>Wordsworth</i>	39	16204
* — is Here, She is Here, <i>Anon.</i>	37	15178
— Walks in Beauty, <i>Byron</i>	7	2994
— Was a Phantom of Delight, <i>Wordsworth</i>	39	16217
Sheep-Washing, The, <i>Thomson</i>	37	14859
Shelter against Storm and Rain, A, <i>Rückert</i>	41	16867
Shepherd's Song, <i>Heywood</i>	18: 7349; 40	16605
— on the Lord's Day, The, <i>Uhland</i>	37	15187
— Wife's Song, The, <i>Greene</i>	17	6694
Sheridan's Ride, <i>Read</i>	30	12097
Ship in the Desert, The, <i>Miller</i>	25	10028
— of Fools, The, <i>Brandt</i>	5	2315-2318
Ships at Sea, <i>Coffin</i>	40	16406
Si Descendero in Infernum, <i>Ades, Lowell</i>	23	9237
Sick King in Bokhara, The, <i>Matthew Arnold</i>	2	873
— Man and the Angel, The, <i>Gay</i>	15	6242
Siege of Corinth, The, <i>Byron</i>	7	2948
Silence, The, <i>Verhâeren</i>	41	16737
Silent Sorrow, <i>Jâmi</i>	20	8116
Silvia, <i>Shakespeare</i>	33	13192
Simile, A, <i>Prior</i>	30	11843
Simple Story, A, <i>Jasmin</i>	20	8190
Sin and Death, <i>Björnson</i>	5	1971
* Since Cleopatra Died, <i>Higginson</i>	18	7370
Sing Again, <i>Van Vorst</i>	40	16611
Sir Humphrey Gilbert, <i>Longfellow</i>	23	9172
— John Barleycorn, <i>Anon.</i>	40	16474
— Patrick Spens.....	3	1329
Siren with the Heart of Ice, The, <i>Jasmin</i>	20	8197
* Sit Down, Sad Soul, <i>R. W. Procter</i>	30	11855
Sixth Centenary of Dante, The, <i>Carducci</i>	8	3210
Skeleton in Armor, The, <i>Longfellow</i>	23	9152
— the Cupboard, The, <i>Locke-Lampson</i>	23	9114
Skipper Ireson's Ride, <i>Whittier</i>	39	15917
Sky is a Drinking-Cup, The, <i>R. H. Stoddard</i>	35	14032
Skylark, The, <i>Hogg</i>	18	7405
Slave, The, <i>Campbell</i>	8	3167
Sleep, <i>Alûzar</i>	1	273

Poetry.—Continued

	VOL.	PAGE
Sleep, The, <i>E. B. Browning</i>	6	2533
— on, My Love, <i>Chichester</i>	41	16800
Sleepy Hollow, <i>Channing</i>	41	16797
Slighted Love, <i>Bilderdyk</i>	4	1890
Smiling Demon of Notre Dame, A, <i>Burroughs</i>	41	16722
Smith of Maudlin, <i>Thornbury</i>	41	16800
Smithying of Sigfrid's Sword, The, <i>Uhland</i>	37	15197
Smoke, <i>Thoreau</i>	37	14880
Snow-Bound, <i>Whittier</i>	39	15939
Society, <i>Howells</i>	19	7657
— Upon the Stanislaus, The, <i>Harle</i>	17	6993
Sodoma's "Christ Scourged," <i>Woodberry</i>	39	16151
Softly Sighs the April Air, <i>Arnaut de Maroill</i>	30	11886
Soggarth Aroon, <i>Banim</i>	4	1471
Soldier's Bride, A, <i>Ovid</i>	28	10924
— Dream, The, <i>Campbell</i>	8	3173
Soliloquy of Teura, <i>Tahitian</i>	36	14397
Solitary Reaper, The, <i>Wordsworth</i>	39	16218
Solitude, <i>Goethe</i>	16	6447
"Solo e Pensoso," <i>Petrarch</i>	29	11381
Solo on his Dictatorship.....	34	13644
— to the Athenians.....	34	13645
Song, <i>Allingham</i>	1	432
— <i>Beaumont and Fletcher</i>	4	1683
— <i>Bodenstedt</i>	5	2119
— <i>Bowring</i>	5	2269
— <i>Carew</i>	8	3222, 3223
— <i>Conrad von Wurzburg</i>	38	15600
— <i>Donne</i>	12	4776, 4777
— <i>Florian</i>	14	5852
— <i>Heinrich von Morungen</i>	38	15596, 15597
— <i>Heinrich von Veldeke</i>	38	15596
— <i>Heywood</i>	18	7346, 7348
— <i>Johann Hadloub</i>	38	15600
— <i>Kraft von Toggenburg</i>	38	15597
— "Marner," The.....	88	15599
— <i>Mitchell</i>	25	10142
— <i>Prior</i>	30	11840
— <i>C. G. Rossetti</i>	31	12402
— <i>Shenstone</i>	34	13310
— <i>Steinmar</i>	38	15598
— <i>Suckling</i>	35	14158, 14162
— <i>Stoddard</i>	35	14031
— <i>Taylor</i>	36	14540
— <i>Walther von der Vogelweide</i>	38	15588
— <i>Wolfram von Eschenbach</i>	38	15590
— <i>Wyatt</i>	39	16232
— A, <i>Dryden</i>	12	4943
— <i>Hood</i>	19	7599
— <i>Riley</i>	31	12269
— by Glycine (Poem), <i>Coleridge</i>	9	3868
— for the Crowning of Pomare, <i>Tahitian</i>	36	14398
— from the Suds, A, <i>Alcott</i>	1	294
— of Ethlenn Stuart, <i>Macleod</i>	40	16593
— <i>Fionn, The, Celtic</i>	8	3423
— Hatred, The, <i>Hervey</i>	40	16587
— Hiawatha, The, <i>Longfellow</i>	23	9190
— Lament, <i>Pelöfi</i>	29	11351
— Life, A, <i>Aldrich</i>	40	16370
— Reproof, <i>Tahitian</i>	36	14396
— Spring, The, <i>Vicente</i>	40	16498
— Steam, <i>Culler</i>	40	16417
— Summer, <i>Nash</i>	40	16504
— the Bell, The, <i>Schiller</i>	33	12902
— Bower, <i>Rossetti</i>	31	12429
— Camp, The, <i>Taylor</i>	36	14537
— Cider, The, <i>Holland</i>	19	7453
— Chattahoochee, <i>Lanier</i>	22	8897
— Cossack, The, <i>O'Mahony</i>	27	10855

Poetry.—Continued

	VOL.	PAGE
Song of the Fairies, <i>Lyly</i>	40	16490
— Fairy Peddler, <i>Darley</i>	40	16489
— Field-Marshal, <i>Arndt</i>	2	816
— Forge, <i>Anon</i>	41	16754
— Future, A, <i>Lanier</i>	22	8902
— Ichthyosaurus, <i>Scheffel</i>	32	12854
— Lower Classes, The, <i>Jones</i>	41	16752
— Nine Singers, The, <i>Bruno</i>	6	2619
— Open Road, <i>Whitman</i>	39	15892
— Pirate, The, <i>Espronceda</i>	14	5554
— Sea, <i>Maginn</i>	24	9567
— Shirt, The, <i>Hood</i>	19	7602
— Silent Land, <i>Von Salis</i>	41	16805
— Sirens, <i>W. Browne</i>	6	2516
— Sons of Esau, The, <i>Runkle</i>	41	16758
— Thrush, The, <i>Rhiccart</i>	40	16521
— Western Men, The, <i>Hawker</i>	40	16586
— Thyrsis, The, <i>Theocritus</i>	37	14774
— to Aithne, <i>Cameron</i>	40	16597
— Celia, <i>Jonson</i>	21	8358
— Gabrielle, <i>Henry IV. of France</i>	40	16363
— to Marie, <i>Ronsard</i>	31	12381
— Written at Sea, <i>Sackville</i>	40	16626
Songs, <i>Blake</i>	5	2045
— <i>Jonson</i>	21	8358
— from the "Hippolytus," <i>Euripides</i>	14	5579
— of Summer, The, <i>Blind</i>	5	2078
— the Reapers, The, <i>Theocritus</i>	37	14778
— Sea, <i>Leland</i>	40	16545-16551
Two, <i>Gilder</i>	16	6348
Sonnet, <i>Bowring</i>	5	2269
— <i>De Vere</i>	11	4612
— <i>Drayton</i>	12	4879
— <i>Mickiewicz</i>	25	9999
— <i>Ronsard</i>	31	12379
— <i>Timrod</i>	37	14964
— in Shakespeare's Poems, <i>Keats</i>	21	8512
— is, What the, <i>Lee-Hamilton</i>	41	16774
— to Britau, <i>W. E. Aytoun</i>	3	1124
— on First Looking into Chapman's Homer, <i>Keats</i>	21	8511
— Seeing the Elgin Marbles, <i>Keats</i>	21	8511
— The, <i>Giler</i>	16	6353
Sonnets, <i>Baker</i>	5	2168
— <i>Heine</i>	18	7197
— <i>Shakespeare</i>	33	13219
— from the Portuguese, <i>E. B. Brown</i>	6	2552
— to Celia, <i>W. Browne</i>	6	2517
— Stella, <i>Sidney</i>	34	13397
Sorrow, <i>Russian</i>	32	12608
— <i>Thaxter</i>	37	14761
— and Joy, <i>Pelöfi</i>	29	11352
Sorrow's Barren Grave, <i>Heracleitus</i>	16	6642
Sorrowful Fytte, A, <i>Alfred the Great</i>	1	398
Sorrows of Werther, The, <i>Thackeray</i>	36	14726
Soul's Defiance, The, <i>Stoddard</i>	41	16834
Sound the Loud Timbrel, <i>Moore</i>	26	10293
South, The, <i>Lazarus</i>	40	16532
Souvenirs du Peuple, <i>Béranger</i>	4	1793
Sower, The, <i>Carmen Sylva</i>	36	14331
Spædom of the Norns, <i>Nial</i>	20	7878
Spanish Student, The, <i>Longfellow</i>	23	9157, 9158
Sparkling and Bright, <i>Hoffman</i>	40	16475
Sparrow's Nest, The, <i>Wordsworth</i>	39	16213
Spell, The, <i>Verlaine</i>	38	15317
Spinning, <i>Jackson</i>	20	8064

Poetry.—Continued

VOL. PAGE

Spinning Song, A, O'Donnell.....	40	16589
"Spirto Gentil," <i>Petrarch</i>	29	11369
"Splendor Falls on Castle Walls, The," <i>Tennyson</i>	36	14609
Spring, The, <i>Carew</i>	8	3223
— <i>Japanese</i>	20	8161
— <i>Nash</i>	40	16525
— <i>Timrod</i>	37	14962
— and Winter, <i>Shakespeare</i>	33	13196
— Festival, The, <i>Klopstock</i>	22	8698
— Song, <i>Hölly</i>	19	7507
— Trouble, A, <i>Macdonald</i>	40	16497
— Waters, <i>Tutchev</i>	32	12601
Stanzas, <i>Hood</i>	19	7609
— Written in My Library, <i>Southey</i>	35	13682
Starry Host, The, <i>Spalding</i>	41	16883
Star Spangled Banner, The, <i>Key</i>	40	16434
— Star to Its Light, The, <i>Lathrop</i>	41	16741
Starving Armenia, <i>Watson</i>	38	15710
State, The, <i>Alcaeus</i>	1	271
Steam-Guillotine, The, <i>Giusti</i>	16	6357
Stirrup Cup, The, <i>Lanier</i>	22	8902
Stone-Cutter, The, <i>Carmen Sylva</i>	36	14333
Stonewall Jackson's Way, <i>Palmer</i>	40	16422
Storm, The, <i>Alcaeus</i>	1	271
— <i>Defoe</i>	11	4512
Stormy Petrel, The, <i>B. W. Procter</i>	30	11857
Story of Karin, The, <i>Anon</i>	41	16946
Strange, <i>Sill</i>	34	13444
— Country, The, <i>Buchanan</i>	40	16588
Strasburg Clock, The, <i>Anon</i>	41	16710
Strollers, <i>Cawein</i>	41	16759
Struggle and Peace, <i>Ambrosius</i>	1	451
Sudden Light, <i>D. G. Rossetti</i>	31	12426
Summer, <i>Japanese</i>	20	8161
— Mood, A, <i>Garland</i>	15	6196
— Night, A, <i>Matthew Arnold</i>	2	883
— <i>Stoddard</i>	35	14024
— The, <i>Klopstock</i>	22	8694
— Song, A, <i>Von Liechtenstein</i>	40	16505
Summons, <i>Körner</i>	22	8729
— The, <i>Whittier</i>	39	15952
Sun, The, and the Brook, <i>Rückert</i>	31	12461
Sun's Darling, The, <i>Thomas Dekker</i>	11	4526
Sun-Day Hymn, A, <i>Holmes</i>	19	7470
Sun-God's Palace, The, <i>Ovid</i>	28	10934
Sunken Crown, The, <i>Uhland</i>	37	15196
Sunrise, <i>Tutchev</i>	32	12601
Sunset, <i>Hérédia</i>	18	7281
— <i>Thomas</i>	37	14847
Super Flumina Babylonis, <i>Swinburne</i>	36	14311
Supplication, A, <i>Cowley</i>	10	4105
Surface and the Depths, The, <i>Morris</i>	40	16634
Suspiria Noctis, <i>Brownell</i>	6	2522
Swallow, The, <i>Anacreon</i>	2	497
Swan, The, <i>Runeberg</i>	32	12505
Sweet and Twenty, <i>Shakespeare</i>	33	13206
— Are the Thoughts, <i>Greene</i>	17	6697
— Music, <i>Shakespeare</i>	33	13208
— William's Farewell to Black-Eyed Susan, <i>Gay</i>	15	6245
— Ghost, <i>Anon</i>	3	1345
Sweetheart, Sigh no More, <i>Aldrich</i>	1	318
Sword-Bearer, The, <i>Boker</i>	5	2166
— Song, <i>Körner</i>	22	8731
Sylvia, <i>Leopardi</i>	22	8980
Syrinx, <i>Thomas</i>	37	14846
Take Heart, <i>Bull</i>	41	17017
— Oh! Take, <i>Shakespeare</i>	33	13194
Tam O'Shanter, <i>Burns</i>	7	2855
Tampa Robins, <i>Lanier</i>	22	8898
Tartarus and the Styx, <i>Hesiod</i>	18	7329
Task, The, <i>Cowper</i>	10	4111
Tears, <i>Philemon</i>	29	11404
* — Idle Tears, * <i>Tennyson</i>	36	14610

Poetry.—Continued

VOL. PAGE

Tell me, my Heart, if this be Love, Lord Lyttelton.....	40	16601
Telling the Bees, <i>Whittier</i>	39	15919
Tennyson, <i>Van Dyke</i>	37	15247
— (1890), <i>Aldrich</i>	1	318
Terentius, Epigram on, <i>Cæsar</i>	7	3066
Terry's (Ellen) Beatrice, <i>Cone</i>	40	16494
Thanatopsis, <i>Bryant</i>	6	2627
Thanksgiving, A, <i>Herrick</i>	18	7310
— of the Pharisee, The, <i>Fakrudeed</i>	41	16983
The World is Too Much With Us, Wordsworth.....	39	16321
Theocritus, <i>Fields</i>	41	16779
There is no God, <i>Clough</i>	9	3829
— was a Jolly Miller, <i>Bickerstaff</i>	40	16471
— — Time, when I was Very Little, <i>Baggesen</i>	3	1242
There's Nae Luck About the House, Adam.....	40	16442
They Are All Gone, <i>Vaughan</i>	37	15260
Things I Miss, The, <i>Higginson</i>	41	16898
Thistle and the Rose, The, <i>Dunbar</i>	12	5066
Thompson of Angel's, <i>Harle</i>	17	6994
Thoreau, <i>Blood</i>	40	16531
Thoreau's Flute, <i>Alcott</i>	1	293
"Thou Art, O God," <i>Moore</i>	26	10293
"Though Naught They May to Others Be," <i>McKnight</i>	41	16899
Thought, <i>Cranch</i>	41	16830
— and Existence, <i>Parmenides</i>	28	11116
Thoughts at a Railway Station, <i>Cal- verley</i>	7	3115
Threnody, <i>Bion</i>	4	1895
— A, <i>Cawein</i>	41	16816
— <i>Langin</i>	41	16682
— The, <i>Emerson</i>	13	5462
Three Enemies, The, <i>Rossetti</i>	31	12404
— Ravens, The, <i>Anon</i>	3	1334
— Stars, The, <i>Körner</i>	22	8734
— Treasures, The, <i>Coleridge</i>	9	3861
— Warnings, The, <i>Piozzi</i>	41	16702
— Years She Grew in Sun and Shower, <i>Wordsworth</i>	39	16205
Threshed Out, <i>Kernighan</i>	41	16761
Throstle, The, <i>Tennyson</i>	36	14636
Thrush's Song, The, <i>MacGillivray</i>	40	16521
Thunder, <i>Lessing</i>	23	9010
Tiger, The, <i>Blake</i>	5	2050
Time, <i>Filicaja</i>	14	5733
— is Fleeting, <i>Simonides of Ceos</i>	34	13469
— I've Lost in Wooing, The, <i>Moore</i>	26	10288
— o' Day, The, <i>Bacon</i>	40	16628
— Real and Imaginary, <i>Coleridge</i>	9	3857
Time's Glory, <i>Shakespeare</i>	33	13218
Tintern Abbey, <i>Wordsworth</i>	39	16200
Tired Mothers, <i>Smith</i>	40	16455
"'Tis Noon; the Light is Pierce," <i>Hérédia</i>	18	7284
— the Last Rose of Summer, <i>Moore</i>	26	10292
To a Child of Quality, <i>Prior</i>	30	11839
— Comrade, <i>Musset</i>	26	10506
— Coquette, <i>Campion</i>	8	3187
— Coy Maiden, <i>Asclepiades</i>	16	6043
— Daisy, <i>Hartley</i>	40	16524
— Friend, <i>Arnold</i>	2	865
— <i>Japanese</i>	20	8160
— Gentleman, <i>Coleridge</i>	9	3862
— Lady, <i>Prior</i>	30	11841
— <i>Voltaire</i>	38	15189
— Who Wished to Behold Marot, <i>Marot</i>	24	9732
— Mountain Daisy, <i>Burns</i>	7	2856
— Mouse, <i>Burns</i>	7	2855
— Skylark, <i>Shelley</i>	34	13299
— Turkish Author, <i>Foizooli</i>	41	16969

Poetry.—Continued

	VOL.	PAGE
To a Violet, <i>Holty</i>	19	7513
— Waterfowl, <i>Bryant</i>	6	2635
— Young Lady, <i>Wordsworth</i>	39	16220
— Althea, <i>Lovelace</i>	40	16591
— Amfine, <i>Footzooli</i>	41	16969
— an Impromptu of Chopin, <i>Annunzio</i>	2	585
— Aphrodite, <i>Sappho</i>	32	12823
— Aurora, <i>Carducci</i>	8	3217
— Autumn, <i>Keats</i>	21	8509
— Caius Cilnius Mæcenas, <i>Propertius</i>	30	11866
— Calvus, <i>Catullus</i>	8	3364
— Carnations, <i>Herrick</i>	18	7313
— Cassandra, <i>Ronsard</i>	31	12380
— Cerinthus, <i>Tibullus</i>	37	11942
— Chloe, <i>Horace</i>	19	7629
— Cynthia, <i>Propertius</i>	30	11865
— Cyriack Skinner, <i>Milton</i>	25	10047
— Daffodils, <i>Herrick</i>	18	7312
— Daisies, Not to Shut So Soon, <i>Herrick</i>	18	7313
— Evening, <i>Collins</i>	9	3876
— Find God, <i>Herrick</i>	18	7312
— Francesca, <i>Parsons</i>	28	11120
— Geeraert Vossius, <i>Vondel</i>	38	15493
— H. C., <i>Taylor</i>	36	14511
— Hampstead, <i>Hunt</i>	19	7796
— Hartley Coleridge, <i>Wordsworth</i>	39	16216
— Helen, <i>Poe</i>	29	11700
— His Book, <i>Horace</i>	19	7637
— Coy Mistress, <i>Marvell</i>	40	16624
— Wife, <i>Heber</i>	18	7158
— Italy, <i>Filicaja</i>	14	5734
— Keep a True Lent, <i>Herrick</i>	18	7311
— Lake Seneca, <i>Percival</i>	40	16542
— Laura, <i>Schiller</i>	33	12883
— Leuconoë, <i>Horace</i>	19	7627
— M., <i>Mickiewicz</i>	25	10005
— Lucasta, on Going to the Wars, <i>Lovelace</i>	40	16588
— Mailuka, <i>Lamii</i>	41	16975
— Meadows, <i>Herrick</i>	18	7314
— Mihri, <i>Rahiti</i>	41	16982
— Miriam on Her Hair, <i>Selman</i>	41	16971
— Molière, <i>Boileau</i>	5	2149
"— Mortal Men Peace Giveth These Good Things," <i>Bacchylides</i>	37	15183
— Mrs. Siddons, <i>Baillie</i>	3	1265
— My Dear Friend Mr. Congreve, <i>Dryden</i>	12	4936
— Friend, Master Benjamin Jonson, <i>Beaumont</i>	4	1685
— Grandmother, <i>Locker-Lampson</i>	23	9119
— Lamp, <i>Lamartine</i>	22	8811
— Lyre, <i>Zorrilla</i>	39	16327
— Ring, <i>Fleming</i>	14	5848
— Wife, <i>Statius</i>	35	13850
— Myself, <i>Fleming</i>	14	5845
— Nell Gwynne's Looking-Glass, <i>Blanchard</i>	40	16385
— Night, <i>Shelley</i>	34	13305
— O. S. C., <i>Trumbull</i>	41	16808
— Pépa, <i>Musset</i>	26	10509
— Phidyle, <i>Horace</i>	19	7631
— Phillis, <i>Anon</i>	40	16615
— Primroses Filled with Morning Dew, <i>Herrick</i>	18	7313
— "Prowl," My Cat, <i>C. K. B.</i>	41	16711
— Quintus Dellius, <i>Horace</i>	19	7630
— Rayab Ana Sherchemiz, <i>Lamii</i>	41	16976
— Satan, <i>Carducci</i>	8	3212
— Schelling, <i>Platen</i>	29	11518
— Sleep, <i>Statius</i>	35	13853

Poetry.—Continued

	VOL.	PAGE
To Spain, <i>Espronceda</i>	14	5552
— Zorrilla	39	16328
— Sultan Murad II., <i>Anon</i>	41	16967
— Tarquinia Molza, <i>Tasso</i>	36	14514
— Thaliarchus, <i>Horace</i>	19	7627
— the Beloved, <i>Sappho</i>	32	12824
— Body, <i>Putmore</i>	26	11184
— Cuckoo, <i>Wordsworth</i>	39	16219
— Duke Alphonso, <i>Tasso</i>	36	14517
— of Ferrara, <i>Tasso</i>	36	14515
— Fringed Gentian, <i>Bryant</i>	6	2639
— Grasshopper and the Cricket, <i>Hunt</i>	19	7796
— Lark, <i>Gwylm</i>	40	16517
— Lord of the Years, <i>Roberts</i>	41	16911
— Memory of Ben Jonson, <i>Cleveland</i>	41	16776
— Muse, <i>Propertius</i>	30	11867
— Passing Saint, <i>Field</i>	14	5689
— Past, <i>Bryant</i>	6	2641
— Princess Leonora, <i>Tasso</i>	36	14512-14513
— Lucretia, <i>Tasso</i>	36	14514
— Princesses of Ferrara, <i>Tasso</i>	36	14516
— Queen of Navarre, <i>Marot</i>	24	9734
— Reader, <i>Sully-Prudhomme</i>	36	14211
— Rose, <i>Hölderlin</i>	41	17004
— Ship of State, <i>Horace</i>	19	7628
— Small Celandine (Poem), <i>Wordsworth</i>	39	16228
— Tragedian Rossi, <i>Hérédia</i>	18	7282
— Unknown God, <i>Clough</i>	9	3830
— Water-Crowfoot, <i>Barnes</i>	4	1570
— Wood Robin, <i>Tabb</i>	40	16520
— Tullus, <i>Propertius</i>	30	11864
— Ulla, <i>Bellman</i>	4	1767
— Violets, <i>Herrick</i>	18	7315
— Virgil, <i>Horace</i>	19	7629
— Will H. Low, <i>Stevenson</i>	35	13940
— Young, <i>Klopstock</i>	22	8699
— Zureida, <i>Lamii</i>	41	16976
— Pushkin	32	12591
— Shelley	34	13306
— Uhland	37	15195
Toccata of Galuppi's, A., <i>R. Browning</i>	6	2571
To-Day, <i>Cone</i>	41	16736
Told by a Brahmin, <i>Rickert</i>	31	12470
Tom Bowling, <i>Dibdin</i>	11	4623
Tomb of Burns, The, <i>Watson</i>	38	15711
Tombs in Westminster, On the, <i>Beaumont</i>	4	1686
To-Morrows and To-Morrows, <i>Bloede</i>	41	16839
Tonga-Islanders, Song of the, <i>Anon</i>	41	16996
Too Late, <i>Craik</i>	10	4137
Tornado, The, <i>DeKay</i>	40	16539
Tortoise, The, and the Hare	3	1154
"Tossed on a Sea of Troubles," <i>Archilochus</i>	37	15170
Tonjours Amour, <i>Stedman</i>	35	13865
Toys, The, <i>Putmore</i>	28	11183
Toussaint, L'Overture, To, <i>Wordsworth</i>	39	16215
Tragedy, A, <i>Blond</i>	40	16667
— Office of, <i>Timocles</i>	29	11403
Tranquillity, <i>Anon</i>	41	16856
Transformation, A, <i>Ovid</i>	28	10934
Travel, <i>Stevenson</i>	35	13936
Traveller, The, <i>Goldsmith</i>	16	6529
Treasures of the Deep, The, <i>Hemans</i>	18	7235
Tree, The, <i>Very</i>	38	15324
Trial of Orthodoxy, A, <i>Watson</i>	38	15709
Tribute of Noménoë, The, <i>Breton</i>	38	15383
Triplet, <i>Bunner</i>	7	2738
Tristan and Isolde, <i>Gottfried von Strassburg</i>	38	15591
Trooper to his Mare, The, <i>Halpine</i>	40	16481

Poetry.—Continued

VOL. PAGE

- Trophy Taken from Love, *Lamit*.....41 16978
 Tropic Rain, *Stevenson*.....35 13942
 "Tropics Vanish, The," *Stevenson*.....35 13941
 True Beauty, *Beaumont and Fletcher* 4 1684
 — Joy, Where to Find, *Alfred the Great*.....1 396
 Trumpeter of Säkkingen, The, *Scheffel*.....32 12855-12864
 Trust in Faith, *Sanlayana*.....41 16881
 Truth, *Clawcer*.....8 3600
 Tryst, *Sheashin*.....32 12606
 — of the Night, The, *Byron*.....40 16534
 Tryste Noel, *Guiney*.....41 16874
 Tubal Cain, *Mackay*.....40 16419
 Tunny Fishing, The, *Mistral*.....25 10101
 Turk in Armenia, The, *Watson*.....38 15707
 Turnstile, The, *Barnes*.....4 1569
 Tuscan Cypress, *Robinson*.....31 12316
 Twa Brothers, The,.....3 1337
 'Tween Earth and Sky, *Webster*.....40 16504
 Twelfth-Century Lyric, A, *Anon*.....40 16620
 Twenty-eight and Twenty-nine, *Praed*.....30 11759
 Twickenham Ferry, *Marzials*.....40 16356
 Twilight, *Wetherald*.....41 16818
 Two, *Bodenstedt*.....5 2118
 — Brides, The, *R. H. Stoddard*.....35 14033
 — Doves, The, *La Fontaine*.....22 8790
 — Dreams, *Austin*.....40 16613
 — Guests, *Spaulding*.....41 17017
 — Locks of Hair, The, *Pfizer*.....40 16469
 — Lovers, *Mörke*.....26 10321
 — Muses, The, *Klopstock*.....22 8695
 — Robbers, *Bourdillon*.....40 16644
 — Songs, The, *Blake*.....5 2046
 Tyranny of Custom, *Philemon*.....29 11404
 Ulalume, *Poe*.....29 11698
 Ulysses, *Tennyson*.....36 14595
 Unchanging, *Bodenstedt*.....5 2119
 Under the Greenwood Tree, *Shakespeare*.....33 13203
 — Hawthorns, *Anon*.....30 11888
 — King, *Wetherald*.....40 16632
 — Pressure of Care or Poverty, *Sachs*.....32 12613
 Undertaking, The, *Donne*.....12 4774
 Undivine Comedy, The, *Krasinski*.....22 8737-8745
 Universal Prayer, The, *Pope*.....30 11752
 — Worship, *Pierpont*.....41 16884
 Universe, The, *William Drummond*.....12 4918
 Unknown Course, The, *Clough*.....9 3838
 — Friends, *Sully-Prudhomme*.....36 14212
 — Ideal, *Sigerson*.....41 16737
 Unmarked Festival, An, *Meynell*.....40 16369
 Unnumbered, *Beddoes*.....40 16593
 Unseen Spirits, *Willis*.....39 16009
 Unsleeping, The, *Roberts*.....31 12300
 Unto the Least of These Little Ones, *Rivers*.....40 16454
 Unveiled Maid, The, 'Umar ibn Rabi'a.....2 684
 Up at a Villa—Down in the City, *R. Browning*.....6 2581
 — Hill, C. G. Rossetti.....31 12403
 Urashima Taro, *Japanese*.....20 8157
 Vagabonds, The, *Troubridge*.....41 16762
 Valedictorial Forbidding Mourning, A, *Donne*.....12 4775
 Van Dyck, The Boy, *Preston*.....41 16782
 Vanitas! Vanitatum Vanitas! *Goethe*.....40 16472
 Vanity Fair, *Alexis*.....29 11402
 — of Human Wishes, The, *Johnson* 21 8290
 Vase, The, *Koche*.....41 16693

Poetry.—Continued

VOL. PAGE

- Veery, The, *Ian Dyke*.....37 15247
 Venetian Pastoral, A, *D. G. Rossetti*.....31 12434
 Vengeance, al-Find.....2 686
 Venice, *Platen*.....29 11517
 — Symonds.....36 14365
 "Vergine Bella," *Petrarch*.....29 11371
 Vergiss Mein Nicht, *Mussel*.....26 10506
 Verses from an Epithalamium, *Catal-lus*.....8 3367
 — Suckling.....35 14161
 Vesper Bells, The, *Kozlov*.....32 12600
 — Hymn, *Longfellow*.....41 16858
 Veterans, The, *Gautier*.....15 6236
 Vicar, The, *Praed*.....30 11761
 — of Bray, The, *Anon*.....41 16699
 Vieux Vagabond, Le, *Béranger*.....4 1795
 Village Blacksmith, The, *Longfellow*.....23 9161
 — The, *Crabbe*.....10 4121
 — Girl, The, *Runeberg*.....32 12502
 — Schoolmaster, The, *Bilderdijk*.....4 1892
 Violet, *Winter*.....39 16072
 Virginians of the Valley, The, *Ticknor*.....40 16559
 Virtue, *Herbert*.....18 7258
 — Coy and Hard to Win, *Simonides* of Ceos.....34 13470
 Vision of a Fair Woman, *Celtic*.....8: 3423; 40 16592
 — — Sir Lannfal, The, *Lowell*.....23 9241
 Visions, *Calverley*.....7 3112
 "Vittoria Corombona," Dirge from, *Webster*.....38 15768
 Voiceless, The, *Holmes*.....19 7470
 Voices from the Tomb, *Heine*.....18 7199
 Volume of Dante's, A, *Fellowes*.....40 16494
 Voluntary Exile, *Platen*.....29 11518
 Vow, A, *Petöfi*.....29 11352
 Voyage, The, *Mason*.....41 16896
 Wae's Me for Prince Charlie! *Glen*.....40 16427
 Waiting, *Burroughs*.....7 2882
 Waking of the Lark, The, *Mackay*.....40 16516
 Walled Out, *Jane Barlow*.....4 1554
 Walrus and the Carpenter, The, *Carroll*.....8 3315
 Waly, Waly, *Scotch*.....15 5874
 Wanderer, The, *Canton*.....40 16409
 — — Lytton.....23 9355
 — — Anon.....2 563
 Wanderer's Night Songs, *Goethe*.....16 6443
 — Storm Song, *Goethe*.....16 6445
 Wandering Knight's Song, The, *Lockhart*.....23 9138
 Wanderings of Oisín, The, *Yeats*.....8 3424
 Wants of Man, The, *Adams*.....41 16715
 Washers of the Shroud, The, *Lowell*.....23 9262
 Wassail Chorus, *Watts-Dunton*.....40 16476
 Watch of Boon Island, The, *Thaxter*.....37 14764
 — on the Rhine, The, *Schneckenburger*.....40 16437
 Watching, *Judson*.....41 17014
 Watchman, The, *Dingelstedt*.....12 4710
 Wave-Won, *Johnson*.....40 16595
 Way to Arcady, The, *Brunner*.....7 2743
 We Are Children, *Buchanan*.....41 16854
 — — the Music-Makers, O'Shaughnessy.....41 16771
 "— Twa," *Persius*.....29 11345
 Wearing of the Green, The, *Boucicault*.....40 16396
 Weary Pund o' Tow, The, *Baillie*.....3 1262
 Weaving of the Tartan, The, *MacDonell*.....40 16428
 Web, The, *Fabbri*.....40 16642
 Wedding of Pale Bronwen, The, *Rhys*.....41 16921
 — Sermon, The, *Palmore*.....28 11188
 Welcome to Death, A, *Lundor*.....22 8879

Poetry.—Continued	VOL.	PAGE
Werena My Heart Licht, <i>Baillie</i>	40	16384
Westminster Abbey, October 12, 1892, <i>Huxley</i>	19	7834
— Bridge, <i>Wordsworth</i>	39	16214
What'll be King but Charlie? <i>Lady</i> <i>Nairne</i>	27	10551
What is the German's Fatherland? <i>Arndt</i>	2	814
— Life is, <i>Lippmann</i>	41	16840
— Maids Lack, <i>Shakespeare</i>	33	13208
— Mr. Robinson Thinks, <i>Lowell</i>	23	9254
— My Lover Said, <i>Greene</i>	40	16612
— the King Said to Christ at the Judgment, <i>Cabell</i>	41	16907
— Sonnet Is, <i>Lee-Hamilton</i>	41	16774
What's a' the Steer, Kimmer? <i>Allan</i> <i>peare</i>	40	16426
When Daffodils Begin to Peer, <i>Shakes-</i> <i>peare</i>	33	13207
— did We Meet? <i>Goodale</i>	40	16596
" — First You Went," <i>Spofford</i>	35	13821
— I beneath the Cold Red Earth am Sleeping, <i>Motherwell</i>	26	10366
— Lilacs Last in the Door-Yard Bloomed, <i>Whitman</i>	39	15902
— Maggy gangs Away, <i>Hogg</i>	18	7404
— my Cousin comes to Town, <i>Bourke</i>	41	16676
— Phyllis Laughs, <i>Hay</i>	18	7106
— She Comes Home, <i>Riley</i>	31	12268
— the Kye Comes Hame, <i>Hogg</i>	18	7407
" — Wine-Cup Freely Flows," <i>Bacchylides</i>	37	15182
— World is Burning, <i>Jones</i>	40	16534
— We are All Asleep, <i>Buchanan</i>	40	16380
Whenas in Silks my Julia Goes, <i>Her-</i> <i>rick</i>	40	16628
Where is Fancy Bred, <i>Shakespeare</i>	33	13203
Whilst Thee I Seek, <i>Williams</i>	40	16406
White and Red, <i>Shakespeare</i>	33	13195
— Rose, The, <i>Anon</i>	40	16627
— Squall, The, <i>Thackeray</i>	36	14716
Whitsun Eve, <i>C. G. Rossetti</i>	31	12408
Why Thus Longing? <i>Sevall</i>	41	16728
Widow Machree, <i>Lover</i>	23	9220
Widow's Mite, The, <i>Locker-Lampson</i>	23	9119
Wife and Sword, <i>Petöfi</i>	29	11353
— of Usher's Well, The, <i>Anon</i>	3 : 1344 ;	41 16931
Wild Geese, <i>Thaxter</i>	37	14767
— Honey, <i>Thompson</i>	40	16515
— Mare in the Desert, The, <i>Musset</i> <i>peare</i>	26	10508
— Ride, The, <i>Guiney</i>	41	16827
Will of God, The, <i>Faber</i>	41	16897
— She Come? <i>Hegel</i>	18	7194
— Ye no Come Back Again? <i>Lady</i> <i>Nairne</i>	27	10552
William and Helen, <i>Scott</i>	7	2769
Willy Reilly, <i>Anon</i>	40	16440
Wind and Wave, <i>Patmore</i>	28	11182
— of Death, The, <i>Wetherald</i>	41	16809
— Memory, The, <i>Wetherald</i>	41	16904
Wine, <i>Bodenstedt</i>	5	2119
— of the Gauls, The, <i>Breton</i>	38	15381
Winged Worshipers, The, <i>Sprague</i>	41	16886
Winifreda, <i>Anon</i>	40	16616
Winter, <i>Claudius</i>	9	3759
— Japanese	20	8162
— Pear, The, <i>Allingham</i>	1	431
— Pine, The, <i>Stone</i>	40	16559
— Sleep, <i>Thomas</i>	37	14849
— Song, <i>Hölty</i>	19	7509
Winter's Tale, A, <i>Drake</i>	12	4853
Wisdom, <i>Patmore</i>	28	11191

Poetry.—Continued	VOL.	PAGE
Wisdom and Knowledge, <i>Bodenstedt</i>	5	2127
Wishes and Prayers, <i>Deland</i>	41	16894
— for the Supposed Mistress, <i>Crashaw</i>	40	16599
Wishing, <i>Hardinge</i>	16	6651
Witch, The, <i>Bürger</i>	40	16618
— in the Glass, The, <i>Platt</i>	40	16358
With a Nantucket Shell, <i>Webb</i>	40	16544
" — Leaves of Myrtle," <i>Callistratus</i>	37	15177
Within, <i>Bractell</i>	40	16665
Without and Within, <i>Metastasio</i>	41	17003
Wives of Weinsberg, The, <i>Bürger</i>	7	2776
Wolf and the Dog, The, <i>La Fontaine</i>	22	8789
Woman, The, and Her Maid-Servants, <i>Babrius</i>	3	1154
Woman's Love, A, <i>Hay</i>	18	7107
— and Life, <i>Chamisso</i>	9	3512
— Question, A, <i>Adelaide Procter</i>	30	11859
— Wish, A, <i>Townsend</i>	41	16727
Women, <i>Susarion</i>	29	11399
Wondrous Likeness, A, <i>Watson</i>	38	15710
Woo'd and Married and a', <i>Baillie</i>	3	1257
Woodland, The, <i>Geibel</i>	15	6251
Woodman, Spare that Tree! <i>Morris</i>	40	16415
Woodside Way, The, <i>Wetherald</i>	40	16468
Woodspurge, The, <i>D. G. Rossetti</i>	31	12426
Wood-Wax, The, <i>Very</i>	38	15328
Work-Girl, The, <i>Runeberg</i>	32	12506
Worldly Wisdom, <i>Theognis</i>	37	14792
World's a Bubble, The, <i>Bacon</i>	3	1202
— Justice, The, <i>Lazarus</i>	41	16792
Worth of Women, <i>Schiller</i>	33	12890
Would You be Young Again? <i>Lady</i> <i>Nairne</i>	27	10553
Wreck of the Hesperus, The, <i>Longfel-</i> <i>low</i>	23	9158
Written in Sickness at Corcyra, <i>Tibul-</i> <i>lus</i>	37	14937
Ya Perezhil Svoi Zhelanya, <i>Pushkin</i>	32	12594
Yankee Girl, The, <i>Whittier</i>	39	15944
Yarn of the Nancy Bell, The, <i>Gilbert</i>	16	6336
Ye Gentlemen of England, <i>Parker</i>	40	16430
— Mariners of England, <i>Campbell</i>	8	3177
Yeard of the Romantic, The, <i>Davie</i>	41	16704
Yellow Moon, The, <i>R. H. Stoddard</i>	35	14032
Yesterday and To-Morrow, <i>O'Reilly</i>	27	10864
You are Old, Father William, <i>Carroll</i>	8	3319
Young Captive, The, <i>Chénier</i>	9	3606
— Cocks, The, <i>Babrius</i>	3	1152
Yonth and Age, <i>Coleridge</i>	9	3869
— — — <i>Kingsley</i>	22	8615
— — — Calm, <i>Matthew Arnold</i>	2	865
Zara's Earrings, <i>Lockhart</i>	23	9137
Zeynab at the Ka'bah, 'Umar ibn <i>Rabi'a</i>	2	683
Zulaikha's First Dream, <i>Jāmi</i>	20	8115
Zummer an' Winter, <i>Barnes</i>	4	1570
Poetry and Painting, <i>Bodmer</i>	5	2131
— — — <i>Lessing</i>	23	9021
— Aphorisms, <i>Joubert</i>	21	8393
— American, The Future of, <i>Stedman</i>	35	13870
— History and, On the Difference be- tween, <i>Aristotle</i>	2	797
— Literature and, <i>Cicero</i>	9	3687
Poets Made by Accident, <i>D'Israeli</i>	12	4727
— A Discourse of, <i>Bruno</i>	6	2616
Poland.		
Appeal to Poland, <i>Krasinski</i>	22	8746
Copernicus, <i>Nicolas</i>	10	4040
Fall of Poland, The (Poem), <i>Campbell</i>	8	3165
Government of Poland, The, <i>Calhoun</i>	7	3097
Krasinski, <i>Sigismund</i>	22	8735
Mickiewicz, <i>Adam</i>	25	9995

Poland. — <i>Continued</i>	VOL.	PAGE
Sienkiewicz, Henryk.....	34	13399
Slowacki, Julius.....	34	13508
Polar Night, The, <i>Nansen</i>	27	10558
Political Economy. See <i>Economics</i> .		
Political Pewterer, The, <i>Holberg</i>	18	7421
Politics and Government.		
Cabinet Government, <i>Bagehot</i>	3	1223
Catholics, The Disqualification of, <i>Grattan</i>	16	6617
Conciliation with America, <i>Burke</i>	7	2788
Confederacy in the Federal System, <i>Hamilton</i>	17	6901
Confederation, Results of the, <i>Hamilton</i>	17	6910
Constitution, The, <i>Jefferson</i>	21	8253
— Remarks on the, <i>Madison</i>	24	9534
Corn Laws, The, <i>Bright</i>	6	2356
Declaration of Independence, <i>Jefferson</i>	21	8237
— — — <i>Tyler</i>	37	15136
Democracy, <i>Lowell</i>	23	9272
Discussion, Free, Benefits of, <i>Bagehot</i>	3	1228
Duty of Criticism in a Democracy, The, <i>Godkin</i>	16	6374
Embargo of 1807, The, <i>McMaster</i>	24	9513
English Constitution, The, <i>Canning</i>	8	3195
Founders, The, <i>Bushnell</i>	7	2921
French Governmental Experiments, <i>Rimbaud</i>	30	12044
Geographical Aspects of the United States, The, and Its Commerce, <i>Hamilton</i>	17	6902
German Military Bill, The, <i>Bismarck</i>	5	1955
Hamilton's Views of the Constitution, <i>Hamilton</i>	17	6897
Inaugural Addresses, <i>Lincoln</i>	23	9070, 9075
Incendiarism in Ireland, <i>Bright</i>	6	2358
Influential Politician, How to be an, <i>Bagehot</i>	3	1222
Ireland, The State of, <i>Bright</i>	6	2361
King-Craft, <i>Alfred the Great</i>	1	392
Legislative Instability in America, <i>Tocqueville</i>	37	14973
Letter to the King of Prussia, <i>Mirabeau</i>	25	10086
Majority, Tyranny of the, <i>Tocqueville</i>	37	14974, 14976, 14978
Militia Sytem, The, <i>Hamilton</i>	17	6900
Mission of America, The, <i>J. Q. Adams</i>	1	140
Missouri Compromise, The Repeal of the, <i>Calhoun</i>	7	3098
Monarchy, <i>Erasmus</i>	14	5522
Nabob of Arcot's Debts, The, <i>Burke</i>	7	2793
Nullification, <i>J. Q. Adams</i>	1	142
Nation, The, is a Continuity, <i>Mulford</i>	26	10417
— — — the Realization of Freedom, <i>Mulford</i>	26	10418
Passion for Power, The, <i>Channing</i>	9	3514
People, The, <i>Rousseau</i>	31	12412
Perpetuation of Our Political Institutions, The, <i>Lincoln</i>	23	9065
Peace, Do Republics Promote? <i>Hamilton</i>	17	6906
Personal Influence in National Politics, <i>Hamilton</i>	17	6908
Prince, A, and Flatterers, <i>Machiavelli</i>	24	9492
Printing, The Liberty of, <i>Milton</i>	25	10073
Poland, The Government of, <i>Calhoun</i>	7	3097
Political Association, <i>Tocqueville</i>	37	14971
— Compromises and Political "Log-Rolling".....	17	6661
President and Sovereign. The Distinction between, <i>Hamilton</i>	17	6899
Presidential Terms of Office, <i>Hamilton</i>	17	6897

Politics and Government. — <i>Continued</i>	VOL.	PAGE
Public Spirit, <i>Clay</i>	9	3774
Reform, Pharisaism of, <i>Curtis</i>	10	4234
Republics, Providing for the Safety of, <i>Montesquieu</i>	26	10257
Revolution, <i>Thucydides</i>	37	14926
Right of Petition, The, <i>Calhoun</i>	7	3089
— — — <i>J. Q. Adams</i>	1	141
Standing Army in a Republic, A, <i>Hamilton</i>	17	6904
State, The (Poem), <i>Alcæus</i>	1	271
— Rights, <i>Calhoun</i>	7	3094
— Sovereignty, Evils of, <i>Hamilton</i>	17	6911
Tyrant, The, <i>Alfonso the Wise</i>	1	386
Utopia, Life in, <i>More</i>	26	10298, 10303
Washington's Farewell Address.....	38	15667
Why Early Societies Could Not be Free, <i>Bagehot</i>	3	1225
Pollock, Walter Herries.....	40	16661
Polonsky, Yakov Petrovich.....	32	12589, 12606
Polybius, B. <i>Perrin</i>	30	11701
Polyeucte, <i>Corneille</i>	10	4077
Poor Clerk, The, <i>Anon.</i>	40	16367
— Jack (Poem), <i>Dibdin</i>	11	4632
— People, <i>Dostoevsky</i>	12	4787
— Richard's Almanack, <i>Franklin</i>	15	5945, 5946
Pope, Alexander, T. R. <i>Lounsbury</i>	30	11711
Poppies in the Wheat (Poem), <i>Jackson</i>	20	8063
Portugal.		
Camões, Luiz Vaz de.....	8	3129
Portuguese Literature.....	8	3129
Posidippus.....	16	6642
Positive Philosophy, <i>Comte</i>	10	3938, 3940
— Polity, <i>Comte</i>	10	3941-3944
"Possou Jone", <i>Cable</i>	7	3019
Post, The (Poem), <i>Carmen Sylva</i>	36	14333
Poster Knight to his Lady, The (Poem), <i>King</i>	41	16691
Pot Bouille, <i>Zola</i>	39	16289
— of Flowers, The (Poem), <i>Gautier</i>	15	6234
Potiphar Papers, The, <i>Curtis</i>	10	4233
Poushkin. See <i>Pushkin</i> .		
Poussin's 'Shepherds of Arcadia,' <i>Blanc</i>	5	2000
Poverty (Poem), <i>Alcæus</i>	1	272
— (Poem), <i>Hayne</i>	18	7114
— and the Gospel, <i>Beecher</i>	4	1725
— Parts Good Company (Poem), <i>Bailtie</i>	3	1268
Power of Beauty, The (Poem), <i>Morse</i>	40	16636
— — — Song, The (Poem), <i>Schiller</i>	33	12892
Præd, Winthrop Mackworth.....	30	11757
— — —.....	41	16928
Prairie, The, <i>Cooper</i>	10	4009, 4018, 4061
Praise of Little Women (Poem), <i>De Hila</i>	40	16630
— to God (Poem), <i>Barbauld</i>	4	1495
Praxiteles, <i>Pliny</i>	29	11579
Prayer (Poem), <i>Gautier</i>	15	6234
— (Poem), <i>Hugo</i>	19	7727
— A, <i>Massillon</i>	25	9792
— The (Poem), <i>Fery</i>	38	15329
— During the Battle (Poem), <i>Körner</i>	22	8723
— for Strength, A (Poem), <i>Michel Angelo</i>	25	9979
— — — Unity, A (Hymn), <i>Chadwick</i>	41	16882
Précieuses Ridicules, Les, <i>Molière</i>	26	10198
Predestination, <i>Calvin</i>	8	3123
Pre-Historic Times, <i>Lubbock</i>	23	9283
Prelude, The (Poems), <i>Wordsworth</i>	39	16196
Presence (Poem), <i>Aldrich</i>	1	316

	VOL.	PAGE
Prescott, Mary Newmarch.....	40	16362-16410
— William Hickling, <i>F. N. Thorpe</i>	30	11767
Present Duty, The, <i>Desjardins</i>	11	4600
President and Sovereign, The Distinction between, <i>Hamilton</i>	17	6899
Presidential Term of Office, The, <i>Hamil- ton</i>	17	6897
Prester John, <i>Mandeville</i>	24	9658
Preston, Margaret J.....	41	16782, 16961
Pretenders, The, <i>Ibsen</i>	20	7847
Pretty Maid of the Mill, The (Poem), <i>Müller</i>	26	10444
Prévost D'Exiles, Antoine François.....	30	11805
Price of Life, The, <i>Scribe</i>	33	13089
Pride—Jupiter and the Monkey, <i>Babrius</i> ..	3	1151
The Lamp, <i>Babrius</i>	3	1154
— Young Cocks, <i>Babrius</i>	3	1152
— and Prejudice, <i>Austen</i>	3	1050, 1054, 1057
Priest, Nancy Woodbury.....	40	16411
Prime of Life, The (Poem), <i>Learned</i>	41	16824
Prime, William Cowper.....	30	11820
Primitive Beliefs and Scientific Knowl- edge, <i>J. W. Draper</i>	12	4868
Primrose (Poem), <i>Mickiewicz</i>	25	10002
Prince, The, <i>Machiavelli</i>	24	9484, 9492, 9493
— and the Pauper, The, <i>Clemens</i>	9	3813
— of India, The, <i>Wallace</i>	38	15532
Princess, The (Poem), <i>Björnson</i>	5	1972
— — (Poem), <i>Tennyson</i>	36	14582, 14609, 14610
— of Clèves, The, <i>La Fayette</i>	22	8769
— — Thule, A, <i>Black</i>	5	1997
Principia Rerum Naturalium, <i>Sweden- borg</i>	36	14243, 14246
Printing, The Liberty of, <i>Milton</i>	25	10073
Prior, Matthew.....	30	11837
Priscilla (Poem), <i>Peck</i>	40	16617
Prisoner of Chillon, The, <i>Eyron</i>	7	2996
— The (Poem), <i>Lermontov</i>	32	12596
Prisse Papyrus, The, <i>Egyptian</i>	13	5327
Private of the Buffs, The (Poem), <i>Doyle</i>	40	16574
Problems, of Modern Democracy, The, <i>Godkin</i>	16	6374
Procter, Adelaide Anne.....	30	11849
— Bryan Waller.....	30	11849
Proctor, Edna Dean.....	41	16869
Professions, The Three, <i>Holmes</i>	19	7475
Progress of Taste, The (Poem), <i>Shenstone</i>	34	13314
Prolegomena to Every Future Meta- physics, <i>Kant</i>	21	8480, 8493
Prometheus, <i>Æschylus</i>	1	187, 192

	VOL.	PAGE
Prometheus (Poem), <i>Byron</i>	7	2997
— (Poem), <i>Goethe</i>	16	6442
— Unbound, <i>Shelley</i>	34	13267, 13271
Propertius, Sextus, <i>G. M. Whicher</i>	30	11861
Prophecy (Poem), <i>Klopstock</i>	22	8697
Prophet, The (Poem), <i>Nekrassov</i>	32	12598
Prose Fancies, <i>Le Gallienne</i>	22	8958, 8959
Prospect, The (Poem), <i>E. B. Browning</i> ...	6	2543
Prosperity, <i>Taylor</i>	36	14555
Prospect (Poem), <i>Robert Browning</i>	6	2587
Protagoras, The, <i>Plato</i>	29	11530
Protection—Home Industries, <i>Adam Smith</i>	34	13530
Protesilaos (Poem), <i>Welhaven</i>	38	15783
Protest, The (Poem), <i>Herwegh</i>	41	16696
Protestation, The (Poem), <i>Carver</i>	8	3222
Prothalamion (Poem), <i>Spenser</i>	35	13755
Prout, Father. See <i>O'Mahony, Francis Sylvester</i>		
Provençal Literature, <i>Harriet Waters Preslon</i>	30	11871
— Lovers: Aucassin and Nicolette (Poem), <i>Stedman</i>	35	13861
Proverbs. See <i>Aphorisms</i> .		
Providence, <i>Epictetus</i>	14	5501
— of (Poem), <i>Filicaja</i>	14	5733
Prudent Man, The, <i>Adam Smith</i>	34	13524
Prue and I, <i>Curtis</i>	10	4228-4232
Psalms, The 137th, <i>Bacon</i>	3	1201
Pseudoxia Epidemica, <i>Sir Thomas Browne</i>	6	2510
Psychaura (Poem), <i>Brownell</i>	6	2522
Public Spirit in Politics, <i>Clay</i>	9	3774
— — — Rome, <i>Bossuet</i>	5	2226
Publican's Dream, The, <i>The Banims</i>	4	1459
Pulci, Luigi.....	30	11891
Pullen, Elizabeth.....	40	16480
Pulley, The (Poem), <i>Herbert</i>	18	7258
Punch Song (Poem), <i>Schiller</i>	33	12889
Punishment, The Power of, <i>Montesquieu</i>	26	10255
Puritan, The, <i>Macaulay</i>	24	9399
— — in Secular and Religious Life, <i>Choate</i>	9	3657
— Colonies, The, <i>Goldwin Smith</i>	34	13547
Puritans, The, <i>Kingsley</i>	22	8622
Pushkin, Alexander Sergeyevitch, <i>Isabel F. Haggood</i>	30	11904
— — —.....	32	12585, 12590-12595
Pym, John, <i>Goldwin Smith</i>	34	13540
Pythagoras, Precepts of, <i>Diogenes</i>	12	4724
Pythes, The Wife of, <i>Plutarch</i>	29	11645

Q

QUESTIONES Disputatæ, *Thomas Aquinas*,

	2	619, 621
Quakers' Meeting, A, <i>Lamb</i>	22	8835
Qualities, Certain, in Men, <i>Hobbes</i>	18	7384
Quebec, The Battle of, <i>Parkman</i>	28	11109
— Wolfe at, <i>Bancroft</i>	4	1449
Queen, The (Poem), <i>Patmore</i>	28	11190
— Mab (Poem), <i>Shelley</i>	34	13266
Quesnay de Beaurepaire, Jules.....	30	11925

Quest of the Sangreal, The (Poem), <i>Hawker</i>	19	7539
Question d' Argent, La, <i>Dumas</i>	12	5004, 5016
Questionings (Poem), <i>Hedge</i>	41	16831
"Qui Reposan Quei Caste e Felici Ossa" (Poem), <i>Petrarch</i>	29	11383
Quiller-Couch, A. T.....	30	11947
Quinet, Edgar, <i>Henry Brénger</i>	30	11961
Quintilian, <i>Harriet Waters Preslon</i>	30	11980
Quisiana, <i>Spielhagen</i>	35	13775

R

	VOL.	PAGE
RABELAIS, François, <i>Henry Bèrengeur</i>	30	12001
Rabī'a, 'Umar ibn	2	669, 683, 684
Race and Language, <i>Freeman</i>	15	5992
Race of the "Boomers," The (Poem), <i>Bur-</i> <i>ton</i>	41	17020
Races, Comparative Worth of, <i>Galton</i>	15	6176
Rachel (Poem), <i>Reese</i>	40	16461
Racine, Jean, <i>Frederick Morris Warren</i>	30	12027
Radical, A (Poem), <i>Cone</i>	41	16731
Rahiki	41	16982
Raimon de Miraval	30	11887
Rain It Raineth, The (Poem), <i>Shakes-</i> <i>peare</i>	35	13207
Rainbow's Treasure, The (Poem), <i>O'Reilly</i>	27	10863
Rainy Day, The (Poem), <i>Longfellow</i>	23	9162
Raleigh, Sir Walter	40: 16346; 41	16809
Rāmāyana, The, <i>Indian</i>	20	7925, 7959
Ramband, Alfred	30	12041
Ramée, Louis de la. See <i>Ouida</i> .		
Ramsay, Allan	30	12061
Randall, James R.	40	16560
Ranke, Leopold von	30	12074
Rape of Lucrece, The, <i>Heywood</i>	18	7346, 7347
— — — — (Poem), <i>Shakespeare</i>	33	13218
— — — — Proserpine, The (Poem), <i>Claudi-</i> <i>anus</i>	31	12369
— — — — the Lock, The (Poem), <i>Pope</i>	30	11731
Raphael Sanzio, <i>Vasari</i>	37	15250
Rats, <i>Buckland</i>	6	2664
Raven, The (Poem), <i>Poe</i>	29	11691
Ravenna, <i>Symonds</i>	36	14362
Read, Thomas Buchanan	30	12094
Reade, Charles	31	12103
Reading. See <i>Literature</i> .		
— <i>Voltaire</i>	38	15471
— Desultory, The Dangers of, <i>Harrison</i>	17	6976
— Early, <i>Bagehol</i>	3	1215
— The Pleasures of, <i>Balfour</i>	3	1288
Realidad, <i>Galdos</i>	15	6162
Realistic Literature and the Russian Novel, <i>Vogüé</i>	38	15445
Reason and Feeling (Poem), <i>W. Drum-</i> <i>mond</i>	12	4917
— in General, <i>Kant</i>	21	8491
— The Authority of, <i>Taylor</i>	36	14554
Rebel Queen, The, <i>Besant</i>	4	1845
Recessional (Hymn), <i>Kipling</i>	40	16433
Recherche de l'absolu, La, <i>Balzac</i>	3	1364
Recollections of My Youth, <i>Renan</i>	31	12173
Red Fisherman, The (Poem), <i>Præd</i>	41	16938
— Harlaw, The (Poem), <i>Scott</i>	33	13077
— May (Poem), <i>Robinson</i>	31	12319
— Men and White, <i>Wister</i>	39	16102
Red-Headed League, The, <i>Doyle</i>	12	4816
Redaktören, <i>Björnson</i>	5	1965
Reese, Lizette Woodworth. .40	16416, 16461,	16498
Refinement in the Arts, <i>Hume</i>	19	7781
Reform, Pharisaism of, <i>Curtis</i>	10	4234
Refusal of Charon, The (Poem), <i>Romaic</i>	41	16826
Regeneration, <i>Wesley</i>	38	15794

	VOL.	PAGE
Reign of Terror, The, <i>Macaulay</i>	24	9415
Relation of the First Voyage, A, <i>Las Casas</i>	8	3335
Religio Medici, <i>Sir Thomas Browne</i>	6	2481
Religion. See <i>Theology and Religion</i> .		
Rembrandt, <i>Blanc</i>	5	2055
Remember (Poem), <i>C. G. Rossetti</i>	31	12401
Remembrance, A, <i>Veuillot</i>	38	15331
Reminiscence (Poem), <i>Aldrich</i>	1	324
Remorse (Poem), <i>Platen</i>	29	11515
Renaissance in Italy, The, <i>Symonds</i>	36	14340-14351
— The, <i>Michelet</i>	25	9990
Renan, Ernest, <i>Ferdinand Brunetière</i>	31	12149
— — — <i>Bourget</i>	5	2258
— — — <i>Darmesteter</i>	11	4381
Renée Mauperin, <i>Goncourt</i>	16	6561
Renewal (Poem), <i>Tolstoy</i>	32	12606
Renouncement (Poem), <i>Meynell</i>	40	16358
Renouncing of Love, A (Poem), <i>Wyatt</i>	39	16234
Repentance, <i>Montaigne</i>	26	10217
Republic, The, <i>Cicero</i>	9	3717
— — — <i>Plato</i>	29	11549
— of God, The, <i>Mulford</i>	26	10420-10424
Republics, Providing for the Safety of, <i>Montesquieu</i>	26	10257
Repudiated Responsibility (Poem), <i>Wat-</i> <i>son</i>	38	15707
Requiem (Poem), <i>Stevenson</i>	35	13940
Res Judicate, <i>Birrell</i>	4	1898
Rescuing Angel, A, <i>Edgren</i>	13	5167
Resignation, The (Poem), <i>Chatterton</i>	9	3549
Resolution and Independence (Poem), <i>Wordsworth</i>	39	16210
— in a Sonnet (Poem), <i>Wither</i>	39	16126
Respite (Poem), <i>Coolbrith</i>	40	16533
"Reszket a Bokor, Mert" (Poem), <i>Sándor</i>	41	16999
Rest (Poem), <i>Howland</i>	41	16852
— (Poem), <i>C. G. Rossetti</i>	31	12403
— in the Beloved (Poem), <i>Freiligrath</i>	15	6008
Retirement (Poem), <i>Vaughan</i>	37	15261
Retreat from Moscow, The (Poem), <i>Hugo</i>	19	7732
Retreat, The (Poem), <i>Vaughan</i>	37	15258
Return, The (Poem), <i>Bailey</i>	41	16912
Returned with Usury (Poem), <i>Anon</i>	41	17002
Reuter, Fritz	31	12195
Revel, The (Poem), <i>Dowling</i>	40	16373
Revenge, <i>Racon</i>	3	1172
— <i>Franklin</i>	15	5932
— Vengeance (Poem), <i>al-Find</i>	2	686
Revenues (Poem), <i>Jackson</i>	20	8059
Reveries of a Bachelor, D. G. <i>Mitchell</i>	25	10112
Revery of Boyhood, A (Poem), <i>Heinrich</i> <i>von Morungen</i>	41	16817
Review Writing, <i>Bagehol</i>	3	1210
Revival, The (Poem), <i>Vaughan</i>	37	15261
Revolt of Islam, The (Poem), <i>Shelley</i>	34	13266
— — — "Mother," The, <i>Wilkins</i>	39	15885
Revolution, <i>Thucydides</i>	37	14926
— of 1848 (Poem), <i>Welhaven</i>	38	15781
— The American, <i>Everett</i>	14	5611
Rhadnimists and Zenobia, <i>Crabillon</i>	10	4177
Rheingold, <i>Wagner</i>	38	15502

	VOL.	PAGE
Rhiccart, Rhys Goch Ap	40	16521
Rhine Wine (Poem), <i>Claudius</i>	9	3758
Rhodes, James Ford	31	12206
Rhodora, The (Poem), <i>Emerson</i>	13	5454
Rhyme of Death's Inn, A (Poem), <i>Reese</i> ..	40	16446
— the Rail (Poem), <i>Saxe</i>	41	16689
Rhys, Ernest	41	16921
Richard Cœur de Lion	30	11881
Richardson, Charles Francis	41	16901
— Samuel	31	12225
Richest Prince, The (Poem), <i>Kerner</i>	41	16748
Richter, Jean Paul, <i>E. P. Evans</i>	31	12247
Riddles (Poems), <i>Schiller</i>	33	12891
Riding Together (Poem), <i>Works</i>	40	16575
Right of Petition, The, <i>Adams</i>	1	141
— — — — — <i>Calhoun</i>	7	3089
Right Use of Prayer, The (Poem), <i>De Vere</i> ..	11	4611
Rig-Veda, <i>Indian</i>	20	7915, 7939
Rikke-Tikke-Tak, <i>Conscience</i>	10	3961, 3963
Riley, James Whitcomb	31	12265
Rime of the Ancient Mariner, The, <i>Cole-</i> <i>ridge</i>	9	3855
Rinaldo, <i>Tasso</i>	36	14470, 14511
Ring and the Book, The, <i>Robert Browning</i> ..	6	2561
Rip Van Winkle, Jefferson's, <i>Winter</i>	39	16062
Rise of the Dutch Republic, The, <i>Motley</i> ..	26	10380
Ritchie, Anne Thackeray	31	12273
Rivals (Poem), <i>Fauntleroy</i>	40	16656
— The, <i>Sheridan</i>	34	13321-13333
River Charles, The (Poem), <i>Fields</i>	40	16540
Riverita, <i>Valdés</i>	37	15201
Rivers, Little, <i>Van Dyke</i>	37	15238
Rives, Amélie	40	16454
Roba di Roma, <i>Story</i>	35	14052-14061
Robbers, The, <i>Schiller</i>	33	12878
Robbins, Chandler	41	16857
Robert Elsmere, <i>Ward</i>	38	15642
Robert of Lincoln (Poem), <i>Bryant</i>	6	2636
Roberts, Charles G. D.	31	12295
— William Carman	41	16725, 16911
Robertson, Frederick William	31	12305
Robespierre in Paris, 1770, <i>Leves</i>	23	9043
Robin Adair (Poem), <i>Keppel</i>	40	16598
— Hood and Guy of Gisborne (Poem), <i>Anon.</i>	3	1312
Robinson, Agnes Mary Frances	31	12315
Robinson Crusoe, <i>Defoe</i>	11	4485
Roche, James Jeffrey	40	16570; 41
Rochefoucauld, La	31	12320
Rock and the Sea, The (Poem), <i>Stetson</i> ..	40	16552
— of Cashel, The (Poem), <i>De Vere</i>	11	4611
Rocked in the Cradle of the Deep (Hymn), <i>Willard</i>	41	16855
Rocking Hymn, A (Poem), <i>Wither</i>	39	16124
Rod, Édouard, <i>Grace King</i>	31	12335
Roderick Random, <i>Smollett</i>	34	13579-13590
Rodman the Keeper, <i>Woolson</i>	39	16166
Rogers, Robert Cameron	40	16660; 41
— Samuel	31	12345
Rolf Krage, <i>Ewald</i>	14	5616
Roll Out, O Song (Hymn), <i>Sewall</i>	41	16873
Rollins, Alice Wellington	40	16509
Romaic Song (Poem), <i>Byron</i>	7	2944
Romaine, Harry	40	16624
Roman Poets of the Later Empire, <i>Har-</i> <i>riet Waters Preston</i>	31	12357

	VOL.	PAGE
Romance of a Mummy, The, <i>Gautier</i>	15	6225
— — — — — Poor Young Man, The, <i>Feuil-</i> <i>let</i>	14	5665
— — — the Swan's Nest (Poem), <i>E. B.</i> <i>Browning</i>	6	2549
Romany Love-Song (Poem), <i>Gillington</i>	41	16993
— Rye, <i>Borrow</i>	5	2179
Rome.		
Ælianus Claudius	1	172
Altered Aspects of Rome, The, <i>Free-</i> <i>man</i>	15	5982
Apuleius, Lucius	2	597
Athenæus	2	923
Aulus, Gellius	16	6253
Aurelius, Marcus	3	1022
Boëtius	5	2133
Burning of the City, <i>Tacitus</i>	36	14386
Cæsar, Caius Julius	7	3037
Catiline and his Plot, <i>Sallust</i>	32	12746, 12748
Cato the Censor	8	3347
Catullus	8	3359
Church of Rome, The, <i>Macaulay</i>	24	9408
Cicero, Marcus Tullius	9	3675
Civilization under Nero, <i>Farrar</i>	14	5633
Coliseum, The (Poem), <i>Byron</i>	7	2954
Domitian's Reign of Terror, <i>Tacitus</i>	36	14375
Ennius	14	5475
Epictetus	14	5497
Fall of Rome, The, <i>Gibbon</i>	16	6299
February in Rome (Poem), <i>Gosse</i>	16	6566
Final Ruin of Rome, The, <i>Gibbon</i>	16	6316
Gesta Romanorum	16	6261
Ghetto in Rome, The, <i>Story</i>	35	14052
Gladiatorial Shows, The Moral In- fluence of, <i>Lecky</i>	22	8935
Horace	19	7619
Horatius at the Sublician Bridge, <i>Livy</i> ..	23	9095
Juvenal	21	8411
King of the Beggars, The, <i>Story</i>	35	14055
Livy	23	9091
Lucretius	23	9304
Martial	24	9750
National Policy, The, <i>Duruy</i>	12	5071
Ovid	28	10915
Persius	29	11343
Petronius Arbitr	29	11384
Plautus, Titus Maccius	29	11557
Pliny the Elder	29	11573
— Younger	29	11583
Poets of the Later Empire	31	12357
Propertius, Sextus	29	11861
Public Spirit in Rome, <i>Bossuet</i>	5	2226
Quintilian	30	11980
Results of the Roman Dominion, <i>Duruy</i>	12	5073
Roma (Poem), <i>Carducci</i>	8	3209
Roman Law, The, <i>Maine</i>	24	9610
Rome, <i>De Staël</i>	35	13843
— Zola	39	16290
Sallust	32	12743
Senate, Servility of the, <i>Tacitus</i>	36	14384
Seneca	33	13119
Slavery Among the Romans, Origiu of, <i>Montesquieu</i>	26	10258
Spring in Rome, <i>Story</i>	35	14061
Statius	35	13845
St. Peter's, <i>Mendelssohn</i>	25	9894
Suetonius	35	14202
Tacitus	36	14369
Terence	36	14643
To Rome (Poem), <i>Byron</i>	7	2953
Two Causes which Destroyed Rome, <i>Montesquieu</i>	26	10264

Rome.—Continued	VOL.	PAGE		VOL.	PAGE
Virgil	38	15413	Rūmī, Jalāl-ad-dīn, <i>A. V. W. Jackson</i>	32	12487
Work of the Roman Empire, The, <i>Bryce</i>	6	2659	Runeberg, Johan Ludvig, <i>W. M. Payne</i>	32	12495
Romeo and Juliet, <i>Shakespeare</i>	33	13257	Runkle, Bertha Brooks.....	41	16758
Romola, <i>Eliot</i>	13	5409	Rural Deities, The (Poem), <i>Tibullus</i>	37	14940
Ronsard, Pierre, <i>Katharine Hillard</i>	31	12373	Ruskin, John, <i>John C. Van Dyke</i>	32	12509
Rookery, The (Poem), <i>Turner</i>	36	14640	Russell, George William.....	40: 16557; 41	16825
Rookwood, <i>Ainsworth</i>	1	236	— Irwin.....	41: 16691, 16698	
Roosevelt, Theodore.....	31	12384	— William Clark.....	32	12563
Root's Dream, The (Poem), <i>Munkittrick</i>	40	16515	Russia.		
Rosalind's Madrigal (Poem), <i>Lodge</i>	23	9141	Apukhtin, A. N.....	32	12607
Rosary, The (Poem), <i>Rogers</i>	41	16815	Dostoévsky, Feodor Mikhailovitch.....	12	4779-4805
Rose, The (Poem), <i>Pushkin</i>	32	12591	Gogol, Nikolai Vasilievitch.....	16	6455
— and the Ring, The (Poem), <i>Locker-</i> <i>Lampson</i>	23	9118	Goncharóf, Iván Aleksandrovitch.....	16	6533
Rose of Kenmare, The (Poem), <i>Graves</i>	40	16334	Homiakoff, A. S.....	32	12603
Rose Aymer (Poem), <i>Landor</i>	22	8877	Kozlov, I. I.....	32	12600
— Mary (Poem), <i>D. G. Rossetti</i>	31	12419	Lermontov, M. Y.....	32	12596, 12597
— of Dutcher's Coolly, <i>Garland</i>	15	6197	Lyric Poetry.....	32	12583
Rosemary, The (Poem), <i>Deland</i>	41	16745	Maykov, A. N.....	32	12604, 12605
Roses de Sâdi (Poem), <i>Lang</i>	22	8890	Nekrassov, M. Y.....	32	12598
— (Poem), <i>Ronsard</i>	31	12380	Nihilism: "Going to the People," <i>Pardo-Bazán</i>	28	11038
Rose-Wreath, The (Poem), <i>Kolpstock</i>	22	8694	Polonsky, Y. P.....	32	12606
Rossetti, Christina Georgina, <i>W. M.</i> <i>Payne</i>	31	12397	Pushkin, Alexander Sergiyevitch.....	30: 11904; 32	12590-12595
— Dante Gabriel, <i>W. M. Payne</i>	31	12411	Reign of Terror, The, <i>Pardo-Bazán</i>	28	11027
Rosy Musk-Mallow, The (Poem), <i>Gilling-</i> <i>ton</i>	41	16998	Runeberg, Johan Ludvig.....	32	12495
Rouge et le Noir, Le, <i>Stendhal</i>	4	1865	Russian Expansion West and South, <i>Rambaud</i>	30	12045
Roumania, <i>Carmen Sylva</i>	36	14329	— Lyric Poetry, <i>Prince Serge Wol-</i> <i>konsky</i>	32	12583
Rousseau, Jean Jacques, <i>Édouard Rod</i>	31	12435	— Novel, Realistic Literature and the, <i>Vogüé</i>	38	15445
— — at Montmorency, <i>Morley</i>	26	10325	— Scene, A (Poem), <i>Sheashin</i>	23	12607
— Voltaire to.....	38	15484	— Soldier, The (Poem), <i>Nekrassov</i>	32	12598
Rovers, The, <i>Canning</i>	8	3192	— Song (Poem), <i>Homiakoff</i>	32	12603
Royalty (Poem), <i>Peabody</i>	41	16747	Sheashin, A. A.....	32	12606, 12607
Rubáiyát, <i>Omar Khayyám</i>	21	8549	Tolstoy, Count A. K.....	32	12605, 12606
Rubens, <i>Bodmer</i>	5	2130	— Lyof.....	37	14985
Rückert, Friedrich.....	31: 12457; 41	16867	Turgeneff, Ivan, <i>Henry James</i>	37	15057
Ruffini, Giovanni Domenico.....	31	12471	Tutchev, F. I.....	32	12601, 12602
Ruit Hora (Poem), <i>Carducci</i>	8	3219	Zoukovsky, V. A.....	32	12599
Rule, Britannia! (Poem), <i>Thomson</i>	37	14853	Ruth (Poem), <i>Hood</i>	19	7597
			Ruy Blas, <i>Hugo</i>	19	7716
			Ryan, Abram J.....	40	16423

S

SACHS, HANS, <i>C. H. Genung</i>	32	12600	Saint Mark's, Venice, <i>Ruskin</i>	32	12532
Sacking of the City, The (Poem), <i>Hugo</i>	19	7726	— Patrick (Poem), <i>Maginn</i>	24	9565
Sackville, Charles.....	40	16626	— Patrick's Hymn before Tarah (Poem), <i>Mangan</i>	24	9668
Sacrifice (Poem), <i>Johnson</i>	41	16889	— Peter's, Rome, <i>Mendelssohn</i>	25	9894
Sa'd, Son of Malik.....	2	690	— Stephen the Sabaite.....	41	16892
Sad Spring (Poem), <i>Rückert</i>	31	12460	Saint-Pierre, Bernardin.....	32	12695
Sa'di, <i>A. V. W. Jackson</i>	32	12634	— Simon (Louis de Rouvroy), Duke of.....	32	12709
Safe Stronghold, A, Our God is Still (Hymn), <i>Luther</i>	23	9332	— Simonism, <i>Brownson</i>	6	2595
Saf.....	41	16972	— Victor, Adam de, <i>M. F. Egan</i>	32	12727
Saga of King Olaf, The (Poem), <i>Long-</i> <i>fellow</i>	23	9180	Sainte-Ileuve, Charles Augustin, <i>Ben-</i> <i>jamin W. Wells</i>	32	12659
Sahagún, Francisco Bernardino.....	22	8909	Saintine, Joseph Xavier Boniface.....	32	12678
Sailor's Return, The (Poem), <i>Dobell</i>	12	4736	Sakanôe, Lady.....	20	8158
Saint of Yore, A (Poem), <i>Cheney</i>	40	16664	Sakhr, Abu.....	2	687
Saint Anthony's Sermon to the Fishes (Poem), <i>Anon</i>	41	16700	Salammô, <i>Flaubert</i>	14	5834, 5838
— Bernard's Hymn.....	4	1822	Salathiel the Immortal, <i>Croly</i>	10	4198
— Bridget's Milking Song (Poem), <i>Mac-</i> <i>leod</i>	8	3429	Salem Witchcraft, <i>Palfrey</i>	28	10990
			Sales, Saint Francis de, <i>Y. Blaze de Bury</i>	32	12732
			Salisbury Plain, The Lark on, <i>Holmes</i>	19	7494

	VOL.	PAGE
Sallust.....	32	12743
Sally in our Alley (Poem), <i>Carey</i>	40	16608
Salt of the Earth (Poem), <i>Swinburne</i>	36	14320
Sâma-Veda, The, <i>Indian</i>	20	7915
Samuel Brohl and Company, <i>Cherbuliez</i> , 9	3611, 3617	
Samurai, The (Poem), <i>Hérédia</i>	18	7280
San Lorenzo Giustiniani's Mother (Poem), <i>Meynell</i>	41	16875
Sand Martins (Poem), <i>Ingelow</i>	20	7973
Saud, George, <i>Th. Bentzon</i>	32	12759
— <i>Margaret Fuller</i>	15	6123
Sandeau, Léonard Sylvain Jules.....	32	12806
Sándor, Petöfi.....	41	16999
Sandpiper, The (Poem), <i>Thaxter</i>	37	14763
Sands of Dee, The (Poem), <i>Kingsley</i>	22	8615
Sang, A (Poem), <i>Ramsay</i>	30	12072
Sangster, Margaret E.....	40	16450
Sanskrit Literature. See <i>India</i> .		
Santa Zita: The Miracle at the Well (Poem), <i>Anon</i>	41	17002
Santayana, George.....	41	16881
Sapphire, <i>Pannier</i>	4	1860
Sappho, <i>Davidson</i>	32	12817
— <i>Grillparzer</i>	17	6716, 6720
Sargent, Epes.....	40	16408
Sarcey, Francisque.....	32	12825
Sarmiento, Domingo Faustino.....	22	8919
Sartor Resartus, <i>Carlyle</i>	8	3246
Satire (Poem), <i>Horace</i>	19	7634
Satires, <i>Ariosto</i>	2	742
Savage Prayer, A (Poem), <i>Theognis</i>	37	14793
— Minot Judson.....	41	16845, 16859
Savages Compared with Children, <i>Lubbock</i>	23	9283
Savonarola, <i>Villari</i>	38	15357
Saxe, John Godfrey.....	41	16689
Say Not, the Struggle Naught Availeth (Poem), <i>Clough</i>	9	3835
Sayings. See <i>Aphorisms</i> .		
Scaling of Ventour, The (Poem), <i>Mistral</i>	25	10105
Scarlet Letter, The, <i>Nathaniel Hawthorne</i> 18	7055, 7061-7081	
Scent o' Pines (Poem), <i>M' Culloch</i>	41	17004
Schuyler, Montgomery.....	41	16780
Schaffy, Mirza-, <i>Bodenstedt</i>	5	2120
Scheffel, Joseph Victor von.....	32	12837
Schérer, Edmond, <i>Victor Charbonnel</i>	32	12865
Schiller, Johann Christoph Friedrich, <i>E. P. Evans</i>	33	12877
— Goethe and, <i>Lewes</i>	23	9039
Schinasi.....	41	16973
Schlegel, Friedrich von.....	33	12913
Schneckenburger, Max.....	40	16437
School for Scandal, The, <i>Sheridan</i>	34	13333-13355
Schoolmaster, The, <i>Ascham</i>	2	918
— Good, <i>Thomas Fuller</i>	15	6133
Schoolmistress, The (Poem), <i>Shenstone</i>	34	13315
Schopenhauer, Arthur, <i>W. M. Payne</i>	33	12923
Schreiner, Olive.....	33	12957
Schurz, Carl, <i>J. F. Rhodes</i>	33	12974
Schwartz, J. M. W. van der Poorten. See <i>Maartens, Maarten</i> .		

Science.

See also <i>Geology</i> .	
Checks to Increase, The, <i>Darwin</i>	11 4419
Claims of Science, The, <i>Tyndall</i>	37 15152

Science.—Continued	VOL.	PAGE
Creative Design, <i>Darwin</i>	11	4432
Evolution, <i>Tyndall</i>	37	15152
— and Ethics, <i>Huxley</i>	19	7824
— — Independent Creation, <i>Darwin</i>	11	4431
First Cause, The, <i>Newton</i>	27	10623
Geometrical Ratio of Increase, The <i>Darwin</i>	11	4416
Laplace, Sketch of, <i>Avago</i>	2	708
Life, The Physical Basis of, <i>Huxley</i>	17	7825
Lithology, <i>Pliny</i>	29	11575
Medical Science in France during the Middle Ages, <i>Rimbaud</i>	30	12052
Natural Selection, <i>Darwin</i>	11	4424
Nile Overflows, Why the, <i>Athenæus</i>	2	926
Origin of Human Species, The, <i>Darwin</i>	11	4434
" — — Species," The Genesis of, <i>Darwin</i>	11	4397
Primitive Beliefs and Scientific Knowledge, <i>Draper</i>	12	4868
Races, The Comparative Worth of, <i>Galton</i>	15	6176
Reconstructive Force of Scientific Criticism, <i>White</i>	39	15853
Struggle for Existence, The, <i>Darwin</i> 11	4414, 4422	
Study of the Natural Sciences, The, <i>Humboldt</i>	19	7774
Science and a Future Life, <i>Myers</i>	26	10513
Scillius, Xenophon's Estate at.....	39	16253
Scipio, Dream of, <i>Cicero</i>	9	3717
— Epitaphs on.....	14	5482, 5483
Scollard, Clinton.....	41	16774
Scotch Song, A (Poem), <i>Baillie</i>	3	1266

Scotland.

Aytoun, Robert.....	3	1106
— William Edmonstone.....	3	1109
Baillie, Joanna.....	3	1253
Barrie, James Matthew.....	4	1571
Burns, Robert.....	7	2833
Campbell, Thomas.....	8	3159
Celtic Literature: Scottish.....	8	3427
Cupples, George.....	10	4208
Drummond, Henry.....	12	4897
— William of Hawthornden.....	12	4913
Dunbar, William.....	12	5064
Ferrier, Susan Edmonstone.....	14	5649
Highland Scenery, <i>MacLeod</i>	24	9500
Hogg, James.....	18	7403
Lockhart, John Gibson.....	23	9125
MacLeod, Norman.....	24	9495
Motherwell, William.....	26	10265
Nairne, Lady.....	27	10543
Oliphant, Margaret Oliphant Wilson.....	27	10819
Ossian and Ossianic Poetry.....	27	10865
Ramsay, Allan.....	30	12061
Scott, Sir Walter.....	33	12995
Smith, Adam.....	34	13519
Stevenson, Robert Louis.....	35	13927
Watson, John.....	38	15692
Wilson, Alexander.....	39	16017
— John.....	39	16032
Scott, Sir Walter, <i>Andrew Lang</i>	33	12995
— — —.....	40	16645
— — — Last Days of, <i>Lockhart</i>	23	9128
— William Bell.....	40	16452
Scribe, Augustin Eugène.....	33	13083
Scriptures, The, <i>Mulford</i>	26	10422
Scudder, Eliza.....	41	16842, 16855
" Se I, lamentar Augelli, O Verdi Fronde " (Poem), <i>Petrarch</i>	29	11378

	VOL.	PAGE		VOL.	PAGE
Sea, The (Poem), <i>Ogden</i>	41	16691	Sewall, Frank.....	41	16873
— (Poem), <i>Procter</i>	30	11853	— Harriet Winslow.....	41	16728
— (Poems), <i>Stoddard</i>	35	14034	Sexes, Moral and Intellectual Differences between the, <i>Lecky</i>	22	8946
— Child, A (Poem), <i>Carman</i>	8	3306	Shadow of the Hand, The (Poem).....	35	14035
— Life, Every-Day, <i>R. H. Dana, Jun.</i>	11	4309	— Night, A (Poem), <i>Aldrich</i>	1	323
— Longings (Poem), <i>Aldrich</i>	1	322	Shaftesbury, Lord, <i>Dryden</i>	12	4949
— Song (Poem), <i>Dibdin</i>	11	4621	Shāh Nāmah, <i>Firdausi</i>	14	5739-5754
— Witchery (Poem), <i>Burlon</i>	40	16543	Shakespeare, <i>Edward Dowden</i>	33	13167
Sea-Fowler, The (Poem), <i>Hawitt</i>	40	16365	—.....	33	13227
Sea-Limits, The (Poem), <i>D. G. Rossetti</i>	31	12427	— <i>John Malone</i>	33	13174
Scaled Orders (Poem), <i>Dorr</i>	41	16740	— <i>Guizot</i>	17	6777
Seamstress's Story, The, <i>Droz</i>	12	4886	— (Poem), <i>Jonson</i>	21	8347
Seaport in the Moon, A, <i>Le Gallienne</i>	22	8959	— (Poem), <i>Milton</i>	25	10047
Sears, Edmund Hamilton.....	41	16861	Shakespeare's Portraiture of Wo- men, <i>Dowden</i>	12	4811
Seasons, The (Poems), <i>Thomson</i>	37	14854-14860	Spenser and Shakespeare, <i>Schlegel</i>	33	12915
Seaward (Poem), <i>Thaxter</i>	37	14762	The Bacon-Shakespeare Craze, <i>White</i>	39	15877
Seaweed (Poem), <i>Longfellow</i>	23	9165	— and His Times, <i>Guizot</i>	17	6777
Second Place, The (Poem), <i>Spaulding</i>	40	16393	— the Man, <i>Bagehot</i>	3	1213
Secret in Words, The, <i>Calderon</i>	7	3075	— The Humor of, <i>Dowden</i>	12	4807
Secretary, The, <i>Prior</i>	30	11844	Shall I Look Back? (Poem), <i>Moulton</i>	41	16839
Secrets de la Princesse de Cadignan, Les, <i>Balzac</i>	3	1359	Shameful Death (Poem), <i>Morris</i>	26	10342
Sedley, Sir Charles.....	40	16391	Shan Van Vocht, The (Poem), <i>Anon</i>	40	16349
Seeking (Poem), <i>Blind</i>	5	2077	Shandon Bells, The (Poem), <i>O'Mahony</i>	27	10851
Seer, The (Poem), <i>Whittier</i>	39	15947	Shanly, Charles Dawson.....	40	16565
Seest Thou the Sea? (Poem), <i>Geibel</i>	15	6249	Sharing of the Earth, The (Poem), <i>Schiller</i>	33	12886
Sejanus, <i>Jonson</i>	21	8349	She Came and Went (Poem), <i>Lowell</i>	23	9239
Selden, John.....	33	13099	— Dwelt Among the Untrodden Ways (Poem), <i>Wordsworth</i>	39	16204
Self-Dependence (Poem), <i>Matthew Ar- nold</i>	2	880	" — is Here, She is Here " (Poem).....	37	15178
— The Carter and Hercules, <i>Babrius</i>	3	1151	— Walks in Beauty (Poem), <i>Byron</i>	7	2994
— Love and Social Law, <i>Comte</i>	10	3941	— Was a Phantom of Delight (Poem), <i>Wordsworth</i>	39	16217
— Reliance, <i>Emerson</i>	13	5448	Sheashin, Afanasi Afanasyevich.....	32	12589, 12606, 12607
Selman.....	41	16971	Sheep-Washing, The (Poem), <i>Thomson</i>	37	14859
Semitic People, The Share of the, in the History of Civilization, <i>Renan</i>	31	12180	Shelley, Percy Bysshe, <i>G. E. Woodberry</i>	34	13265
Senancour, Étienne Pivert de.....	33	13111	— (Poem), <i>Stedman</i>	35	13862
Seneca.....	33	13119	Shelter Against Storm and Rain, A, (Poem), <i>Rückert</i>	41	16867
Seneca Lake, To (Poem), <i>Percival</i>	40	16542	Shenstone, William.....	34	13307
Sennacherib, Inscription of, B. C. 701.....	1	80	Shepherds' Song (Poem), <i>Heywood</i>	18	7349
Señorito Octavio, <i>Valdés</i>	37	15201, 15203	Shepherd's Song (Poem), <i>Heywood</i>	40	16605
Sensitive Plant, The (Poem) <i>Shelley</i>	34	13294	— on the Lord's Day, The (Poem), <i>Uhland</i>	37	15187
Sentimental Tommy, <i>Barrie</i>	4	1573, 1603, 1606	Sheridan, Richard Brinsley, <i>Brander Matthews</i>	34	13317
— Journey through France and Italy, A, <i>Slerne</i>	35	13912-13926	Sheridan's Ride (Poem), <i>Read</i>	30	12097
" Sento L'Aura Mia Antica " (Poem), <i>Petrarch</i>	29	11380	Sherman, Frank Dempster.....	40	16524, 16617
Separation (Poem), <i>Eichendorff</i>	13	5357	Shermidedeh.....	41	16965
— (Poem), <i>Hallewi</i>	17	6873	Shintō Faith, The, <i>Hearn</i>	18	7151
— (Poem), <i>Sully-Prudhomme</i>	36	14218	Ship in the Desert, The (Poem), <i>Miller</i>	25	10028
— of Friends, The (Poem), <i>Newman</i>	27	10615	— of Pools, The, <i>Barclay</i>	4	1497
September (Poem), <i>Harrison</i>	40	16508	— — — — — <i>Brandt</i>	5	2311, 2315-2318
Serao, Matilde.....	33	13133	Ships at Sea (Poem), <i>Coffin</i>	40	16406
Serapion Brethren, The, <i>Hoffmann</i>	18	7394	Shipwreck, The, <i>Erasmus</i>	14	5528
Serenade (Poem), <i>Field</i>	40	16491	Shipwrecked Sailor, The, <i>Egyptian</i>	13	5233
— (Poem), <i>Florian</i>	14	5851	Shirley, <i>Brontë</i>	6	2404
— A (Poem), <i>Stoddard</i>	35	14031	— James.....	41	16878
— The (Poem), <i>Uhland</i>	37	15195	Short Sixes, <i>Bunner</i>	7	2733
Sermons. See <i>Theology</i> .			— Studies on Great Subjects, <i>Froude</i>	15	6071, 6076, 6086
Service of Song, The (Poem), <i>Dickinson</i>	40	16523	Shorthouse, John Henry.....	34	13263
Sesame and Lilies, <i>Ruskin</i>	32	12516	Si Descendero in Infernum, Ades (Poem), <i>Lowell</i>	23	9237
Settler, The (Poem), <i>Street</i>	40	16557	Sibyl, <i>Beaconsfield</i>	4	1635
Seven Against Thebes, The, <i>Æschylus</i>	1	187, 195			
— Fiddlers, The (Poem), <i>Evans</i>	41	16925			
— Lamps of Architecture, The, <i>Ruskin</i>	32	12518			
Séguené, Madame de, <i>Boissier</i>	5	2152, 2155			
Séguené.....	33	13153			

	VOL. PAGE		VOL. PAGE
Sicily, <i>Bion</i>	4 1893-1897	Sleep, <i>Dekker</i>	11 4525
Sick Man and the Angel, The (Poem), <i>Gay</i>	15 6242	— The (Poem), <i>Browning</i>	6 2533
— King in Bokhara, The (Poem), <i>Mat-</i> <i>thew Arnold</i>	2 873	— on, My Love (Poem), <i>Chichester</i>	41 16800
Siddons, Mrs., <i>Sydney Smith</i>	34 13570	— Ode to, (Poem), <i>Hayne</i>	18 7111
Sidney, Sir Philip, <i>Pitts Duffield</i>	34 13385	— To (Poem), <i>Statius</i>	35 13853
Siege of Corinth, The, <i>Byron</i>	7 2948	Sleeping Beauty, The, <i>Mendès</i>	25 9904
Sienkiewicz, Henryk, <i>C. H. Genung</i>	34 13399	— in the Wood, The, <i>Perrault</i>	29 11328
Sigerson, Dora	41 16737	Sleepy Hollow (Poem), <i>Channing</i>	41 16797
— George	40 16453	Slighted Love (Poem), <i>Bilderdijk</i>	4 1890
Sigfusson, Sæmund	13 5117	Slosson, Annie Trumbull	34 13487
Sigurd Slembe, <i>Björnson</i>	5 1963, 1971, 1973	— Edward	41 16909
Silas Marner, <i>Eliot</i>	13 5382	Slowacki, Julius	34 13508
Silence, The (Poem), <i>Verhæren</i>	41 16737	Smedley, Menella Bute	41 16735
Silent Sorrow (Poem), <i>Jämi</i>	20 8116	Smiling Demon of Notre Dame, A (Poem), <i>Burroughs</i>	41 16722
— Woman, The, <i>Jonson</i>	21 8353	Smith of His Own Fortunes, The, <i>Keller</i>	21 8520
Silk, <i>Gibbon</i>	16 6303	Smith, Adam, <i>Richard T. Ely</i>	34 13519
Sill, Edward Rowland	34 13439	— Alexander	40 16649
Situiran Beach, The, <i>Agassiz</i>	1 214	— Belle E.	40 16378
Silvæ (Poem), <i>Statius</i>	35 13850-13856	— Goldwin	34 13537
Silver Age, The, <i>Heywood</i>	18 7347	— Horace	41 16789
Silvia (Poem), <i>Shakespeare</i>	33 13192	— May Riley	40 16455
Simile, A (Poem), <i>Prior</i>	30 11843	— Sydney	34 13556
Simmius of Thebes	16 6641	— of Maudlin (Poem), <i>Thornbury</i>	41 16800
Simms, William Gilmore	34 13445	Smithyng of Sigfrid's Sword, The (Poem), <i>Ukland</i>	37 15197
Simon, <i>Sand</i>	32 12793	Smoke (Poem), <i>Thoreau</i>	37 14880
Simonides	16 6640	Smollett, Tobias George, <i>Pitts Duffield</i>	34 13575
— of Ceos, <i>Walter Miller</i>	34 13462	Snakes and their Poison, <i>Buckland</i>	6 2667
Simple Story, A, <i>Jasmin</i>	20 8190	Snider, Denton J.	34 13601
Simulation and Dissimulation, <i>Bacon</i>	3 1173	Snow-Bound (Poem), <i>Whittier</i>	39 15939
Sin and Death (Poem), <i>Björnson</i>	5 1971	Social Contract, The, <i>Rousseau</i>	31 12441, 12442
— of Joost Avelingh, The, <i>Maartens</i>	23 9360	— Texture, <i>Wasson</i>	38 15690
* Since Cleopatra Died" (Poem), <i>Higgin-</i> <i>son</i>	18 7370	Society (Poem), <i>Howells</i>	19 7657
Sing Again (Poem), <i>Van Vorst</i>	40 16611	— <i>La Rochefoucauld</i>	31 12330
Singers, The, <i>Twengeneff</i>	37 15106	— Upon the Stanislaus, The (Poem), <i>Harte</i>	17 6993
Singular Life, A, <i>Ward</i>	38 15625	Sociology. See <i>Economics</i> .	
Sir Charles Grandison, <i>Richardson</i>	31 12238	Socrates, <i>Herbert Weir Smyth</i>	34 13627
— George Tressady, <i>Ward</i>	38 15643	— <i>Diogenes</i>	12 4712
— Gibbie, <i>Macdonald</i>	24 9456	— As an Influence and as a Man, <i>Curtius</i>	10 4245
— Humphrey Gilbert (Poem), <i>Longfel-</i> <i>low</i>	23 9172	— Dislike toward, <i>Curtius</i>	10 4242
— John Barleycorn (Poem), <i>Anon.</i>	40 16474	Sodoma's "Christ Scourged" (Poem), <i>Woodberry</i>	39 16151
— Patrick Spens (Poem), <i>Anon.</i>	3 1329	Soggarth Aroon (Poem), <i>Banim</i>	4 1471
Siren, The, <i>Le Clerc</i>	4 1857	Soldier's Dream, The (Poem), <i>Campbell</i>	8 3173
— with the Heart of Ice, The (Poem), <i>Jasmin</i>	20 8197	Soliloquy of Teura (Poem), <i>Tahitian</i>	36 14397
Siris, <i>Berkeley</i>	4 1805	Solitary Reaper, The (Poem), <i>Words-</i> <i>worth</i>	39 16218
Sismondi, Jean Charles Simonde de, <i>H. J. Desmond</i>	34 13471	Solitude, <i>Thoreau</i>	37 14884
Sister Philomène, <i>Goncourts</i>	16 6557	— (Poem), <i>Goethe</i>	16 6447
Sister's Story, A, <i>Craven</i>	10 4140	"Solo E Pensoso I Più Deserti Campi" (Poem), <i>Petrarch</i>	29 11381
* Sit Down, Sad Soul" (Poem), <i>B. W.</i> <i>Procter</i>	30 11855	Solomon's Wisdom, <i>Josephus</i>	21 8366
Skeleton in Armor, The (Poem), <i>Long-</i> <i>fellow</i>	23 9152	Solon	34 13642
— the Cupboard, The (Poem), <i>Locker-</i> <i>Lampson</i>	23 9114	Sombrero de Tres Picos, El, <i>Alarcón</i>	1 263
Sketch Book, The, <i>Irving</i>	20 8008, 8041	Some Account of Thomas Tucker, <i>Cooke</i>	10 3974
Skipper Ireson's Ride (Poem), <i>Whittier</i>	39 15917	Song, <i>Beaumont and Fletcher</i>	4 1683
Sky is a Drinking-Cup, The (Poem), <i>R. H.</i> <i>Stoddard</i>	35 14032	— <i>Blake</i>	5 2045
Skylark, The (Poem), <i>Hogg</i>	18 7405	— <i>Bodenstedt</i>	5 2119
Slavery Among the Romans, Origin of, <i>Montesquieu</i>	26 10258	— <i>Carew</i>	8 3222, 3223
— The Moral Influence of, <i>Jefferson</i>	21 8246	— <i>Conrad von Würzburg</i>	38 15600
		— <i>Donne</i>	12 4776, 4777
		— <i>Dryden</i>	12 4943
		— <i>Forian</i>	14 5852
		— <i>Johann Hadlaub</i>	38 15600
		— <i>Heinrich von Morungen</i>	38 15596, 15597

	VOL.	PAGE		VOL.	PAGE
Song, <i>Heinrich von Veldeke</i>	38	15596	Song to Gabrielle (Poem), <i>Henry IV. of France</i>	40	16363
— <i>Hood</i>	19	7599	— Written at Sea (Poem), <i>Sackville</i>	40	16626
— <i>Kraft von Toggenburg</i>	38	15597	Songs (Poems), <i>Gilder</i>	16	6348
— <i>Prior</i>	30	11840	— <i>Jonson</i>	21	8358
— <i>Riley</i>	31	12269	— of Experience, <i>Blake</i>	5	2050
— <i>Ronsard</i>	31	12381	— Innocence, <i>Blake</i>	5	2046, 2048, 2049
— <i>C. G. Rossetti</i>	31	12402	— Laborers (Poem), <i>Egyptian</i>	13	5300
— <i>Shenstone</i>	34	13310	— Mirza-Schaffy, <i>Bodenstedt</i>	5	2117, 2118-2127
— <i>Steinmar</i>	38	15598	— Summer, The (Poem), <i>Blind</i>	5	2078
— <i>R. H. Stoddard</i>	35	14081	— the Reapers, The, <i>Theocritus</i>	37	14778
— <i>Suckling</i>	35	14158, 14162	— Sea (Poem), <i>Leland</i>	40	16545
— <i>Taylor</i>	36	14540	— to the Harp (Poem), <i>Egyptian</i>	13	5316
— <i>The "Marner"</i>	38	15599	Sonnet (Poem), <i>Timrod</i>	37	14964
— <i>Walther von der Vogelweide</i>	38	15588	— The (Poem), <i>Gilder</i>	16	6353
— <i>Wolfram von Eschenbach</i>	38	15590	— is, What the (Poem), <i>Lee-Hamilton</i>	41	16774
— <i>Wyatt</i>	39	16232	— On First Looking into Chapman's Homer (Poem), <i>Keats</i>	21	8511
— at the Feast of Brougham Castle (Poem), <i>Wordsworth</i>	39	16196	— On Seeing the Elgin Marbles (Poem), <i>Keats</i>	21	8511
— by Glycine (Poem), <i>Coleridge</i>	9	3868	— to Britain (Poem), <i>W. E. Aytoun</i>	3	1124
— for the Crowning of Pomare (Poem), <i>Tahitian</i>	36	14398	— Written on a Blank Page in Shakespeare's Poems (Poem), <i>Keats</i>	21	8512
— from Agathon (Poem), <i>Woodberry</i>	39	16152	Sonnets, <i>Heine</i>	18	7197
— of Ethlenn Stuart, The (Poem), <i>MacLeod</i>	40	16593	— <i>Shakespeare</i>	33	13219
— Pionn, The (Poem), <i>Celtic</i>	8	3423	— Dedicated to Liberty (Poem), <i>Wordsworth</i>	39	16197
— Hatred, The (Poem), <i>Herwegh</i>	40	16587	— to Stella (Poems), <i>Sidney</i>	34	13397
— Iliawatha, The (Poem), <i>Longfellow</i>	23	9190	Sophocles, <i>J. P. Mahaffy</i>	34	13647
— Lament (Poem), <i>Petöfi</i>	29	11351	— Eulogy on, <i>Phrynichus</i>	29	11401
— Life, A (Poem), <i>Aldrich</i>	40	16370	Sordello, <i>Robert Browning</i>	6	2560
— Reproof (Poem), <i>Tahitian</i>	36	14396	Sorrow (Poem), <i>Russian</i>	32	12608
— Spring, The (Poem), <i>Vicente</i>	40	16498	— (Poem), <i>Thaxter</i>	37	14761
— Steam (Poem), <i>Culter</i>	40	16417	— and Joy (Poem), <i>Petöfi</i>	29	11352
— Summer (Poem), <i>Nash</i>	40	16504	Sorrows of Werther, The (Poem), <i>Thackeray</i>	36	14736
— the Bell, The (Poem), <i>Schiller</i>	33	12902	Sosei.....	20	8161
— Bower (Poem), <i>D. G. Rossetti</i>	31	12429	Sotileza, <i>Pereda</i>	29	11316
— Camp, The (Poem), <i>Taylor</i>	36	14537	Soul, The, <i>Swedenborg</i>	36	14245
— Chattahoochee (Poem), <i>Lanier</i>	22	8897	— of Paris, The, <i>Banville</i>	4	1475
— Cossack, The (Poem), <i>O'Mahony</i>	27	10855	— On the, <i>Aristotle</i>	2	795
— Fairies (Poem), <i>Lyly</i>	40	16490	Soul's Defiance, The (Poem), <i>Stoddard</i>	41	16834
— Fairy Peddler (Poem), <i>Darley</i>	40	16489	Sound the Loud Timbrel (Poem), <i>Moore</i>	26	10293
— Field-Marshal, The (Poem), <i>Arndt</i>	2	816	" Sour Grapes "— The Fox and the Grapes, <i>Babrius</i>	3	1151
— Forge (Poem), <i>Anon</i>	41	16754	South, The (Poem), <i>Lazarus</i>	40	16532
— Future, A (Poem), <i>Lanier</i>	22	8902			
— Ichthyosaurus, <i>Scheffel</i>	32	12854			
— Lower Classes, The (Poem), <i>Jones</i>	41	16752			
— Open Road (Poem), <i>Whitman</i>	39	15892			
— Pirate, The (Poem), <i>Espronceda</i>	14	5554			
— Sea (Poem), <i>Maginn</i>	24	9567			
— Shirt, The (Poem), <i>Hood</i>	19	7602			
— Silent Land (Poem), <i>Von Salis</i>	41	16805			
— Sons of Esau, The (Poem), <i>Runkle</i>	41	16758			
— Thrush, The (Poem), <i>Rhincart</i>	40	16521			
— Western Men, The (Poem), <i>Hawker</i>	40	16586			
— Thyrsis, The, <i>Theocritus</i>	37	14774			
— Widsith, The (Poem), <i>Anglo-Saxon</i>	2	649			
— to Aithne (Poem), <i>Cameron</i>	40	16597			

South America.

Brougham and South America, <i>Canning</i>	8	3197
Inca, The Capture of the, <i>Prescott</i>	30	11787
Isaaks, Jorge.....	20	8046
Latin-American Literature.....	22	8903
South-American Independence, <i>Clay</i>	9	3775
South Carolina, Massachusetts and, <i>Webster</i>	38	15743
Southey, Robert.....	35	13677
Souvestre, Émile.....	35	13693
Sower, The (Poem), <i>Carmen Sylva</i>	36	14331

Spain.

Alarcón, Pedro Antonio de.....	1	262
Alcázar, Baltázar.....	1	272
Alfonso the Wise.....	1	883
Alhambra, The, <i>Ivring</i>	20	8035
Arabs, The Spanish, <i>Prescott</i>	30	11779
Averroës.....	3	1079
Avicbron.....	3	1069

Spain.—Continued		VOL. PAGE				VOL. PAGE	
Boscan, Juan	5	2203	Spring and Winter (Poem), <i>Shakespeare</i>	33	13196		
Caballero, Fernan	7	3001	— Festival, The (Poem), <i>Klopstock</i>	22	8698		
Calderon, Pedro	7	3071	— Song (Poem), <i>Hölty</i>	19	7507		
Casas, Bartolomeo de las	8	3333	— Trouble, A (Poem), <i>Macdonald</i>	40	16497		
Cervantes, Miguel	8	3451	— Waters (Poem), <i>Tutchev</i>	32	12601		
Charles V., The Abdication of, <i>Motley</i>	26	10380	Squirrels—Billy and Hans, <i>Stillman</i>	35	13979		
Cid, The	9	3725	Staël, Madame de	35	13823		
Cordova, <i>Amicis</i>	1	458	— — <i>Autobiog.</i>	35	13841		
Díaz del Castillo, Bernal	11	4613	Stage, The. See <i>Drama</i> .				
Echegaray, José	13	5101	Stage-Coach, The, <i>Irving</i>	20	8041		
Espronceda, José de	14	5549	Stanzas (Poem), <i>Hood</i>	19	7609		
Fiction, Contemporary, <i>W. H. Bishop</i>	15	6153	— Written in My Library (Poem), <i>Southey</i>	35	13682		
Galdós, Benito Perez	15	6153	Star to Its Light, The (Poem), <i>Lathrop</i>	41	16741		
Gipsies in Spain, <i>Borrow</i>	5	2189	Star Papers, <i>Beecher</i>	4	1720		
Hallevi, Jehudah	17	6869	Star-Spangled Banner, The (Poem), <i>Key</i>	40	16434		
Maimonides, Moses	24	9589	Starry Host, The (Poem), <i>Spalding</i>	41	16883		
Moors, The, Persecuted into Rebel- lion, <i>Prescott</i>	30	11799	Starring Armenia (Poem), <i>Watson</i>	38	15710		
Pardo-Bazán, Emilia	28	11025	State Rights, <i>Calhoun</i>	7	3094		
Pereda, José Maria de	29	11305	Statesman, The, <i>Plato</i>	29	11553		
Spain under Philip II., <i>Macaulay</i>	24	9402	Statius, <i>W. C. Lawton</i>	35	13845		
To Spain (Poem), <i>Espronceda</i>	14	5552	Steam-Guillotine, The (Poem), <i>Giusti</i>	16	6357		
Valdés, Armando Palacio, <i>W. H.</i> <i>Bishop</i>	37	15199	Stedman, Edmund Clarence	35: 13857; 41	16846		
Valera, Juan, <i>W. H. Bishop</i>	37	15220	Steele, Sir Richard	35	13875		
Vega, Lope de, <i>M. T. Egan</i>	33	15287	Steinmar	38	15598		
Zorrilla y Moral, José	39	16325	Stela, The, of Piankhy	13	5274		
Spain, <i>Amicis</i>	1	458	Stendhal (Beyle, Marie-Henri)	4	1861		
Spalding, John Lancaster	41	16863, 16883	Stephen, James Kenneth	41	16708		
Spanish Jew's Tale, The (Poem), <i>Long-</i> <i>fellow</i>	23	9182	Sterling, John	41	16749		
— Student, The (Poem), <i>Longfellow</i>	23	9157, 9158	Sterne, Laurence	35	13899		
Spare Hours, <i>John Brown</i>	6	2439, 2458	Stesichorus	37	15179		
Sparkling and Bright (Poem), <i>Hoffman</i>	40	16475	Stetson, Charlotte Perkins	40	16552		
Sparrow's Nest, The (Poem), <i>Wordsworth</i>	39	16213	Stevenson, Burton Egbert	41	16720		
Spaulding, Susan Marr	40: 16355, 16371, 16393; 41	16729, 17017	— Robert Louis, <i>Robert Bridges</i>	35	13927		
Specie and Species, <i>Sydney Smith</i>	34	13572	Stewardship, Our, <i>Wesley</i>	38	15796		
Specimen Jones, <i>Wister</i>	39	16102	Stickit Minister, The, <i>Crockett</i>	10	4183		
Spectator, The, <i>Addison</i>	1 158, 161, 164, 168, 171		Stillman, William James	35	13977		
— — <i>Steele</i>	35	13885, 13894	Stirrup Cup, The (Poem), <i>Lanier</i>	22	8902		
Speeches. See <i>Oratory</i> .			Stockton, Frank R.	35	13991		
Spell, The (Poem), <i>Verlaine</i>	38	15317	Stoddard, Elizabeth Barstow	35	14013		
Spencer, Herbert, <i>F. H. Collins</i>	35	13707	— Lavinia	41	16834		
Spenser, Edmund, <i>J. D. Bruce</i>	35	13751	— Richard Henry	35	14029		
— — <i>Schlegel</i>	33	12915	Stone, Charles Wellington	40	16559		
Spielhagen, Friedrich	35	13772	Stone-Cutter, The (Poem), <i>Carmen Sylva</i>	36	14333		
Spinning (Poem), <i>Jackson</i>	20	8064	Stones of Venice, <i>Ruskin</i>	32	12526, 12532		
— Song, A (Poem), <i>O'Donnell</i>	40	16589	Stonewall Jackson's Way (Poem), <i>Palmer</i>	40	16422		
Spinoza, Benedict, <i>Josiah Royce</i>	35	13785	Storm, The (Poem), <i>Defoe</i>	11	4512		
Spirit of Judaism, The, <i>Aguilar</i>	1	225	Storm, Theodor	35	14039		
— — Laws, The, <i>Montesquieu</i>	26	10355-10264	Stormy Petrel, The (Poem), <i>B. W. Procter</i>	30	11857		
Spiritual Allegory, A, <i>Lamennais</i>	22	8848	Story of an African Farm, The, <i>Schreiner</i>	33	12959		
Spirituality of Material Things, The, <i>Lucretius</i>	23	9317	— — Bessie Costrell, The, <i>Ward</i>	38	15643		
"Spirto Gentil Che Quelle Membra Reggi" (Poem), <i>Petrarch</i>	29	11369	— Coquerico, The, <i>Laboulaye</i>	22	8755		
Splendours et Misères des Courtisanes, <i>Balzac</i>	3	1361	— Karin, The (Poem), <i>Anon</i>	41	16946		
"Splendor Falls on Castle Walls, The" (Poem), <i>Tennyson</i>	36	14609	— My Heart, The, <i>Jefferies</i>	20	8216		
Spofford, Harriet Prescott	35	13805	— My Life, The, <i>Andersen</i>	2	584, 536		
— Richard S.	40	16607	— Sanehat, The, <i>Egyptian</i>	13	5237		
Sprague, Charles	41	16886	— Setna, The, <i>Egyptian</i>	13	5262		
Spring (Poem), <i>Nash</i>	40	16525	— the Glittering Plain, The (Poem), <i>Morris</i>	26	10343		
— (Poem), <i>Sosai</i>	20	8161	— the Two Brothers, The, <i>Egyptian</i>	13	5253		
— (Poem), <i>Timrod</i>	37	14962	Story-Telling, The Art of, <i>Steele</i>	35	13897		
— The (Poem), <i>Carew</i>	8	3223	Story, William Wetmore	35	14051		
			Stowe, Harriet Beecher, <i>G. S. Merriam</i>	35	14067		
			Strange (Poem), <i>Sill</i>	34	13444		
			— Country, The (Poem), <i>Buchanan</i>	40	16388		

	VOL.	PAGE
Strangers at Lissconnel, <i>Jane Barlow</i>	4	1544
Strasburg Clock, The (Poem), <i>Anon.</i>	41	16710
Strato.....	16	6646
Strauss, David Friedrich.....	35	14107
Strayed, <i>Roberts</i>	31	12297
Street, Alfred B.....	40	16557
Strollers (Poem), <i>Cawein</i>	41	16759
Struggle for Existence, The, <i>Darwin</i>	11	4414, 4422
— — — Rome, The, <i>Dahn</i>	10	4272
Stuart, Ruth McEnery.....	35	14119
Stubbs, William, <i>E. S. Nadal</i>	35	14139
Student of Salamanca, The, <i>Espronceda</i>	14	5550
Student Songs, <i>Medieval Latin</i>	40	16478
Study and Exercise, <i>Ascham</i>	2	920
— — — Injudicious Haste in, <i>Locke</i>	23	9109
Study of Death, A, <i>Alden</i>	1	304
Stupidity, The Virtues of, <i>Bagehot</i>	3	1209
Sturluson, Snorri.....	13	5113
Sturm, Julius.....	41	16893
Style, <i>Blanc</i>	5	2061
— — — <i>Jonson</i>	21	8345
— — — Aphorisms on, <i>Joubert</i>	21	8394
Substitute, The, <i>Coppée</i>	10	4055
Suckling, Sir John.....	35	14155
Sudden Light (Poem), <i>D. G. Rossetti</i>	31	12426
Sudermann, Hermann.....	35	14163
Sue, Eugène.....	35	14181
Suetonius.....	35	14202
Sully-Prudhomme, <i>Firmin Roz</i>	36	14209
Sulpicius, Honors Proposed for, <i>Cicero</i>	9	3692
Summa Theologica, <i>Thomas Aquinas</i>	2	615, 618
Summer (Poem), <i>Henjō</i>	20	8161
— — — in Arcady, <i>Allen</i>	1	410
— — — Mood, A (Poem), <i>Garland</i>	15	6196
— — — Night, A (Poem), <i>Matthew Arnold</i>	2	883
— — — — (Poem), <i>E. B. Stoddard</i>	35	14024
— — — The (Poem), <i>Klopstock</i>	22	8694
— — — Song, A (Poem), <i>Ulrich von Liechtenstein</i>	40	16505
Summons (Poem), <i>Körner</i>	22	8729
— — — The (Poem), <i>Whittier</i>	39	15952
Sumner, Charles.....	36	14221
Sun and the Brook, The (Poem), <i>Rückert</i>	31	12461
Sun-Day Hymn, A (Poem), <i>Holmes</i>	19	7470
Sunday, A New England, <i>Beecher</i>	4	1737
Sunken Crown, The (Poem), <i>Uhland</i>	37	15196
Sunrise (Poem), <i>Tutchev</i>	32	12601
Sun's Darling, The (Poem), <i>Thomas Decker</i>	11	4526
Sunset (Poem), <i>Hëvëdia</i>	13	7281
— — — (Poem), <i>Thomas</i>	37	14847
Super Flumina Babylonis (Poem), <i>Swinburne</i>	36	14311

	VOL.	PAGE
Superstition, <i>Lucretius</i>	23	9314
Suppliants, The, <i>Æschylus</i>	1	186, 193
Supplication, A (Poem), <i>Cowley</i>	10	4105
Surface and the Depths, The (Poem), <i>Morris</i>	40	16634
Sursum (Hymn), <i>Doddridge</i>	41	16850
Susarion.....	29	11399
Suspiria Noctis (Poem), <i>Brownell</i>	6	2522
Swallow, The House-, <i>White</i>	39	15871
Swan of Vilamorta, The, <i>Pardo-Bazán</i>	28	11031
— — — The (Poem), <i>Runeberg</i>	32	12505
Sweden.		
Almquist, Karl Jonas Ludvig.....	1	439
Atterbom, Per Daniel Amadeus.....	2	933
Bellman, Carl Michael.....	4	1763
Bremer, Fredrika.....	6	2328
Carlén, Emilia Flygare.....	8	3225
Charles XII., <i>Voltaire</i>	38	15457
Dalín, Olof von.....	10	4278
Edgren, Anne Charlotte Leffler.....	13	5162
Linnæus.....	23	9077
Runeberg, Johan Ludvig.....	32	12495
Swedenborg, Emanuel.....	36	14237
Swedish Argus, The, <i>Dalín</i>	10	4280
Tegnér, Esaias.....	36	14563
Swedenborg, Emanuel, <i>Frank Sewall</i>	36	14237
Sweet and Twenty (Poem), <i>Shakespeare</i>	33	13206
— — — Music (Poem), <i>Shakespeare</i>	33	13208
— — — William's Farewell to Black-eyed Susan (Poem), <i>Gay</i>	15	6245
— — — Ghost (Poem).....	3	1345
Sweetheart, Sigh no More (Poem), <i>Aldrich</i>	1	318
Sweetness and Light, <i>Matthew Arnold</i>	2	859
Swift, Jonathan, <i>Anna McClure Sholl</i>	36	14259
Swinburne, Algernon Charles, <i>W. M. Payne</i>	36	14289
Swiss Army in Italy in 1513, The, <i>Ranke</i>	30	12090
Switzerland.		
Agassiz, Jean Louis Rodolphe.....	1	209
Amiel, Henri Frédéric.....	1	478
Arnold Winkelried (Poem), <i>Montgomery</i>	40	16397
Calvin, John.....	8	3117
Fribourg District, The, <i>Ruskin</i>	32	12543
Keller, Gottfried.....	21	8518
Matterhorn, The, <i>Tyndall</i>	37	15142
Sismondi, J. C. S. de.....	34	13471
Sword-Bearer, The (Poem), <i>Boker</i>	5	2166
Sword Song (Poem), <i>Körner</i>	22	8731
Sylva, Carmen.....	36	14329
Sylvan Year, The, <i>Hamerton</i>	17	6878
Sylvia (Poem), <i>Leopardi</i>	22	8980
Symonds, John Addington.....	36	14337
Sympathies, Imperfect, <i>Lamb</i>	22	8824
Syracuse, Battle of, <i>Thucydides</i>	37	14929
Syrinx (Poem), <i>Thomas</i>	37	14846

T

TABB, JOHN B.....	40	16520
Table Talk, <i>Hazlitt</i>	13	7119
Tacitus, <i>C. F. Bennett</i>	36	14369
Taibitian Literature, <i>John La Farge</i>	36	14389
Taine, Hippolyte Adolphe, <i>Ferdinand Brunetière</i>	36	14399

Taine and Prince Napoleon, <i>Brunetière</i>	6	2607
Take Heart! (Poem), <i>Rull</i>	41	17017
— — — My Life (Hymn), <i>Havergal</i>	41	16900
— — — Oh! Take (Poem), <i>Shakespeare</i>	33	13194
Takeda Izumo.....	20	8179
Taketori Monogatari, <i>Japanese</i>	20	8165

	VOL.	PAGE
Tale of Two Cities, A, <i>Dickens</i>	11	4632, 4665
Tales of a Wayside Inn, <i>Longfellow</i>	23	9177, 9184
Talisman, The, <i>Scott</i>	33	13052
Talmud, The, <i>Max Margolis</i>	36	14453
Tam o' Shanter (Poem), <i>Burns</i>	7	2858
Tamagatsuma, <i>Motoori</i>	20	8184
Tamburlaine, <i>Marlowe</i>	24	9718-9722
Tampa Robins (Poem), <i>Lanier</i>	22	8898
Tancred, <i>Beaconsfield</i>	4	1636
Tannhäuser, <i>Wagner</i>	38	15501
Tantarella, <i>Blind</i>	5	2080
Tartarin of Tarascon, <i>Daudet</i>	11	4439, 4443, 4445
Tartuffe, <i>Molière</i>	26	10178-10192
Tar-Water, Essay on, <i>Berkeley</i>	4	1805
Task, The (Poem), <i>Cowper</i>	10	4111
Tasso, Torquato, <i>J. F. Bingham</i>	36	14469
Taste, <i>Bagehol</i>	3	1212
Tate, Nahum.....	41	16873
Tatler, The, <i>Steele</i>	35	13881, 13888, 13891
Taylor, Bayard, <i>Albert H. Smyth</i>	36	14518
— Sir Henry.....	36	14539
— Jeremy, <i>T. W. Higginson</i>	36	14551
— Tom.....	40	16353, 16367
Teaching, Errors in, <i>Milton</i>	25	10074
"Tears, Idle Tears" (Poem), <i>Tennyson</i>	36	14610
Tegnér, Esaias, <i>W. M. Payne</i>	36	14563
Teleclides.....	29	11399
Telemachus, <i>Fénelon</i>	14	5646, 5647
Tell Me, My Heart, If This be Love, <i>Lord Lyttelton</i>	40	16601
Telling the Bees (Poem), <i>Whittier</i>	39	15919
Tempest, The, <i>Shakespeare</i>	33	13189
Temple House, <i>E. B. Stoddard</i>	35	14014
Temple of Zeus at Olympia, <i>Pausanias</i>	28	11218
Temptation, <i>Krasinski</i>	22	8746
Tennyson, Alfred.....	19	7542-7548; 40
— <i>Henry Van Dyke</i>	36	14581
— (Poem), <i>Aldrich</i>	1	318
— (Poem), <i>Van Dyke</i>	37	15247
Tent Life in the Holy Land, <i>Prime</i>	30	11823
Terence, <i>Thomas Bond Lindsay</i>	36	14643
Terentius, Epigram on, <i>Cæsar</i>	7	3066
Terpander.....	37	15174
Terry's (Ellen) Beatrice (Poem), <i>Cone</i>	40	16494
Tersteegen, Gerhard.....	38	15807
Tess of the D'Urbervilles, <i>Thomas Hardy</i>	17	6936
Tevas, The, <i>La Farge</i>	36	14393
Thackeray, William Makepeace, <i>W. C.</i> <i>Brownell</i>	36	14663
— The Death of, <i>John Brown</i>	6	2458
Thanatopsis (Poem), <i>Bryant</i>	6	2627
Thanet, Octave.....	37	14733
Thanksgiving, A (Poem), <i>Herrick</i>	18	7310
— of the Pharisee, The (Poem), <i>Fakriede</i>	41	16983
That Lass o' Lowrie's, <i>Burnett</i>	7	2810
Thaxter, Celia.....	37	14760
Thayer, William Roscoe.....	41	16936
The World is Too Much with Us (Poem), <i>Wordsworth</i>	39	16221
Theatetus.....	16	6641
Thebaid (Poem), <i>Statius</i>	35	13848
Their Wedding Journey, <i>Howells</i>	19	7658
Theocritus, <i>J. W. Mackail</i>	37	14769
— (Poem), <i>Fields</i>	41	16779
Theognis.....	37	14789

Theology and Religion.

VOL. PAGE

See also <i>God</i> .	
Alden, Henry M., The Dove and the Serpent, 1: 304; Death and Sleep, 306; The Parable of the Prodigal Amiel, The Personality of Jesus, 1: 480; The Efficacy of Religion.....	309 2 487
Apocrypha, The Jewish, <i>Crawford H.</i> <i>Toy</i>	27 10809
Argument Against Abolishing Christ- ianity in England, <i>Swift</i>	36 14205
Augustine: The Godly Sorrow that Worketh Repentance, 3: 1017; Consolation, 1018; The Foes of the City, 1019; The Praise of God, 1020; A Prayer.....	1021 3 1093-1099
Avesta, Extracts from the.....	3 1102
Avicbron: On Matter and Form.....	3 1102
Bacon: A Prayer or Psalm, 3: 1198; Translation of the 137th Psalm.....	1201
Babylonian Cosmogonic Poetry.....	1 61-77
Baring-Gould: St. Patrick's Purgatory Beecher: Selected Paragraphs, 4: 1723; Poverty and the Gospel.....	4 1531 1725
Bernard, Saint: Monastic Luxury, 4: 1823; The Death of Gerard.....	1826
Bonaventura, Saint: On the Beholding of God in His Footsteps.....	5 2171
Bossuet: Upon the Unity of the Church, 5: 2218; Funeral Oration on Henrietta of France.....	2219
Browne, Sir Thomas: From "Religio Medici," 6: 2481; From "Christian Morals," 2495; From "Hydriota- phia".....	2500 6 2595
Brownson: Saint-Simonism.....	6 2595
Bunyan: "The Pilgrim's Progress".....	7 2754, 2761
Bushnell: Religious Music.....	7 2924
Calvin: Prefatory Address to the "In- stitutes," 8: 3120; Election and Predestination, 3123; Freedom of the Will.....	3127
Channing: Spiritual Freedom.....	9 3518
Châteaubriand: Christianity Vindi- cated.....	9 3533
Christ, The Universal Nature of, <i>Rob- ertson</i>	31 12312
Chrysostom: That Real Wealth is from Within, 9: 3666; Encourage- ment During Adversity, 3669; Con- cerning the Statutes.....	3673
Darwin: His Religious Views.....	11 4404
Descartes: The Idea of God.....	11 4593
Desjardins: The Conversion of the Church.....	11 4605
Devil, The, <i>Defoe</i>	11 4507
Doubt, Modern, <i>Van Dyke</i>	37 15242
Draper, J. W.: The Vedas and their Theology, 12: 4866; The Koran .. Edwards: His Religious History, 13: 5179; The Excellency of Christ, 5184; The Essence of True Virtue.....	4870 5187
Egyptian: The Negative Confession, 13 "Encyclopædia," the, The Church and, <i>Morley</i>	5320 26 10336
Erasmus: Spiritual Christianity, 14: 5524; The Shipwreck.....	5528
Farrar: Paul before Festus and Agrippa, 14: 5628; Christ and Pilate.....	5637
Fénelon: Doubt, 14: 5644; Dangers of a Questioning Mind, 5645; The In- ternal Dissensions of Christians..	5647
Fichte: Morality and Religion, 14: 5681; Elevating Power of Religion, 5684; Spiritual Light and Truth..	5685

Theology and Religion.—Continued VOL. PAGE

- Greek Version of the Hebrew Script-
ures, The, *Josephus*.....21 8370
- Hebrew Faith, Worship, and Laws,
The, *Josephus*.....21 8382
- Heresy, *Lessing*.....23 9018
- Hobbes: Of Almighty God.....18 7387
- Holberg: A Defense of the Devil.....18 7439
- Irish Established Church, The, *Bright* 6 2363
- Jesuits in Germany, The, *Ranke*.....30 12083
- Jewish Apocrypha, The, *C. H. Toy*.....27 10775
- Jews, The, and Civilization, *Renan*.....31 12180
- Johnson, Samuel: A Private Prayer.....21 8300
- Judaism, *Darmesleter*.....11 4382
- Kabbalah, The, *Bunin*.....21 8425
- Koran, The.....22 8707
- From the.....2 690-696
- Lamennais: A Spiritual Allegory,
22: 8848; Chapters from "Words
of a Believer".....8851
- Luther: On the Improvement of the
Christian Body, 23: 9325; The
Liberty of the Christian, 9326;
Reply to the Diet of Worms, 9328;
Commentary on Psalm CI.....9336
- Macaulay: The Church of Rome, 24:
9108; Loyola and the Jesuits.....9411
- Maimonides: Extract from Will, 24:
9594; The Unity of God, 9595; The
Incorporeality of God, 9597; Other
Extracts.....9599-9604
- Martineau: The Transient and the
Real in Life.....24 9762
- Massillon: The Death-Bed of a Sinner,
25: 9781; Fasting, 9785; Hypocrit-
ical Humility in Charity, 9787;
Blessedness of the Righteous, 9789;
Picture of Society, 9791; Unchast-
ity.....9792
- Maurice: The Divinity of Christ, 25:
9830; The Kingdom of Heaven.....9832
- Mazzini: Faith and the Future.....25 9845
- Mulford: The Personality of Man, 26:
10420; The Personality of God,
10420; The Teleological Argument,
10421; The Scriptures.....10422
- New Testament, The, *F. W. Farrar*
27 10565
- — Its Literary Grandeur,
Frederick W. Farrar.....27 10565
- Old Testament, The, and the Jewish
— Apocrypha, *C. H. Toy*.....27 10775
- Parker: Mistakes about Jesus.....28 11077
- "Qu'ran." See *Koran*.
- Religion, *Montesquieu*.....26 10262
- Robertson: The Early Development of
Christ.....31 12308
- St. Augustine, Gatherings from, *Alfred*
the Great.....1 805
- St. Frances de Sales: The Supernat-
ural and Ecstatic Life.....32 12736
- Shintô Faith, The, *Hearn*.....18 7151
- Superstition, The Evil of, *Lucretius* 23 9314
- Swedenborg: Individually Eternal,
36: 14215; The Internal Sense of
the World, 14218; How Heaven
and Earth are Brought into Asso-
ciation, 14250; The Church Uni-
versal, 14251; His Ethics, 14252;
Marriage Love, 14255; The Second
Coming of the Lord.....14258
- Taylor: On the Authority of Reason,
36: 14534; The True Prosperity,
14555; The Merits of Adversity,
14556; Endurance, 14557; Husband
and Wife, 14559: Brief Excerpts.

14560-14562

Theology and Religion.—Continued VOL. PAGE

- Thomas à Kempis: Divine Love, 21:
8535; Eternal Life, 8537; Patience
in Adversity.....8540
- Aquinas: On the Value of our
Concepts of the Deity, 2: 618;
How can the Absolute be a Cause?
619; On the Production of Living
Things.....621
- Weiss: Constancy to an Ideal.....38 15770
- Wesley: The New Birth, 38: 15794;
Our Stewardship, 15796; The King-
dom of Heaven, 15799; The Love
that Endureth all Things, 15801;
A Catholic Spirit, 15802; The Last
Judgment.....15804
- White: The Reconstructive Force of
Scientific Criticism, 39: 15863;
Medieval Growth of the Dead Sea
Legends.....15856
- Wyclif's Bible; Luke xv. 11-32, 39:
16237; 1 Corinthians xiii., John
xx. 1-31, 16239; Apocalypse.....16241
- Zoroaster, A Psalm of.....3 1088
- Theophrastus, *Diogenes*.....12 4722
- Theory of Moral Sentiments, The,
Smith.....34 13524
- — the Earth, The, *Cuvier*.....10 4254
- There is a Land of Pure Delight (Hymn),
Watts.....38 15722
- — no Devil, *Jókai*.....21 8333
- — God (Poem), *Clough*.....9 3829
- — was a Jolly Miller (Poem), *Bicker-
staff*.....40 16471
- — Time when I was Very
Little (Poem), *Baggesen*.....3 1243
- There's Nae Luck About the House
(Poem), *Adam*.....40 16442
- Thesmorphoriazuse, The, *Aristophanes*.....2 763, 781
- Theuriet, André.....37 14795
- They are All Gone (Poem), *Vaughan*.....37 15260
- Thierry, Augustin, *Frédéric Lotide*.....37 14803
- Thiers, Adolphe, *Adolphe Cohn*.....37 14821
- Things I Miss, The (Poem), *Higginson*.....41 16898
- Thistle and the Rose, The (Poem), *Dun-
bar*.....12 5064, 5066
- Thomas, Edith Matilda.....37 14845
- Thompson, John Randolph.....40 16567
- Maurice.....40: 16515; 41 16814
- of Angel's (Poem), *Bret Harte*.....17 6994
- Thomson, James.....37 14851
- — (the second).....37 14865
- Ode on the Death of, *Collins*.....9 3877
- Thoreau, Henry D., *John Burroughs*.....37 14871
- (Poem), *Blood*.....40 16531
- Thoreau's Flute (Poem), *Alcott*.....1 293
- Thornbury, George Walter.....40: 16579; 41 16800
- Thorpe, Rosa Hartwick.....40 16584
- "Thou Art, O God" (Poem), *Moore*.....26 10293
- Hidden Love of God (Hymn), *Wesley* 38 15807
- Very Present Aid (Hymn), *Wesley* 38 15812
- Whom My Soul Admires Above
(Hymn), *Watts*.....38 15720
- "Though Naught They May to Others
Be" (Poem), *McKnight*.....41 16899
- Thought (Poem), *Cronch*.....41 16850
- Thoughts at a Railway Station (Poem),
Calverley.....7 3115
- Thousand and One Days in the East, The,
Bodenstedt.....5 2120-2126
- Nights and a Night, The. See *Ara-
bian Nights*.

	VOL.	PAGE
Three Enemies, The (Poem), <i>C. G. Rossetti</i>	31	12404
— Musketeers, The, <i>Dumas</i>	12	4975-4993
— Spinners, The, <i>Grimm</i>	17	6741
— Stars, The (Poem), <i>Körner</i>	22	8734
— Treasures, The (Poem), <i>Coleridge</i>	9	3861
— Warnings, The (Poem), <i>Prozzi</i>	41	16702
— Years She Grew in Sun and Shower (Poem), <i>Wordsworth</i>	39	16205
Threnody, A (Poem), <i>Cawein</i>	41	16816
— (Poem, "Ahkoond of Swat"), <i>Lanigan</i>	41	16682
Threshed Out (Poem), <i>Kernighan</i>	41	16761
Throstle, The (Poem), <i>Tennyson</i>	36	14636
Through the Looking-Glass, <i>Carroll</i>	8	3315
Thrush's Song, The (Poem), <i>MacGillivray</i>	40	16521
Thucydides, <i>Herbert Weir Smyth</i>	37	14909
Thunder (Poem), <i>Lessing</i>	23	9010
Tiberius, Death and Character of, <i>Tacitus</i>	36	14385
Tibullus, Albius, <i>G. M. Whicher</i>	37	14932
Ticknor, Francis Orrey.....	40	16559
Tieck, Johann Ludwig.....	37	14943
Tiger, The (Poem), <i>Blake</i>	5	2050
Tigruche, <i>Veuillot</i>	38	15333
Tilton, Theodore.....	40	16562
"Timber," <i>Jonson</i>	21	8345
Time (Poem), <i>Filicaja</i>	14	5733
— is Fleeting (Poem), <i>Simonides</i>	34	13469
— I've Lost in Wooing, The (Poem), <i>Moore</i>	26	10288
— o' Day, The (Poem), <i>Bacon</i>	40	16628
— Real and Imaginary (Poem), <i>Cole-ridge</i>	9	3857
Times, The, <i>Emerson</i>	13	5433
Timocles.....	29	11403
Timrod, Henry.....	37	14961
Tintern Abbey (Poem), <i>Wordsworth</i>	39	16200
Tired Mothers (Poem), <i>Smith</i>	40	16455
"'Tis Noon; the Light is Fierce" (Poem), <i>Hérédia</i>	18	7284
— the Last Rose of Summer (Poem), <i>Moore</i>	26	10292
To a Child of Quality (Poem), <i>Prior</i>	30	11839
— Comrade (Poem), <i>De Musset</i>	26	10506
— Coquette (Poem), <i>Campion</i>	8	3187
— Daisy (Poem), <i>Hartley</i>	40	16524
— Friend (Poem), <i>Matthew Arnold</i>	2	865
— (Poem), <i>Hitomaru</i>	20	8160
— Gentleman (Poem), <i>Coleridge</i>	9	3862
— Lady (Poem), <i>Prior</i>	30	11841
— (Poem), <i>Voltaire</i>	38	15489
— Who Wished to Behold Marot (Poem), <i>Marot</i>	24	9732
— Mountain Daisy (Poem), <i>Burns</i>	7	2856
— Mouse (Poem), <i>Burns</i>	7	2855
— Skylark (Poem), <i>Shelley</i>	34	13299
— Turkish Author (Poem), <i>Foizooli</i>	41	16969
— Violet (Poem) <i>Hölty</i>	19	7513
— Waterfowl (Poem), <i>Bryant</i>	6	2635
— Young Lady (Poem), <i>Wordsworth</i>	39	16220
— Althea (Poem), <i>Lovelace</i>	40	16591
— Anfine (Poem), <i>Foizooli</i>	41	16969
— Aphrodite (Poem), <i>Sappho</i>	32	12823
— Aurora (Poem), <i>Carducci</i>	8	3217
— Autumn (Poem), <i>Keats</i>	21	8509

	VOL.	PAGE
To Caius Cilnius Mæcenas (Poem), <i>Propertius</i>	30	11866
— Carnations (Poem), <i>Herrick</i>	18	7313
— Cerinthus (Poem), <i>Tibullus</i>	37	14942
— Chloe (Poem), <i>Horace</i>	19	7629
— Cynthia (Poem), <i>Propertius</i>	30	11865
— Daffodils (Poem), <i>Herrick</i>	18	7312
— Daisies, Not to Shut so Soon (Poem), <i>Herrick</i>	18	7313
— Evening (Poem), <i>Collins</i>	9	3876
— Find God (Poem), <i>Herrick</i>	18	7312
— Francesca (Poem), <i>Parsons</i>	28	11120
— Geeraert Vossius (Poem), <i>Vondel</i>	38	15493
— H. C. (Poem), <i>Taylor</i>	36	14541
— Hampstead (Poem), <i>Hunt</i>	19	7796
— Helen (Poem), <i>Poe</i>	29	11700
— His Book (Poem), <i>Horace</i>	19	7637
— Coy Mistress (Poem), <i>Marvell</i>	40	16624
— Italy (Poem), <i>Filicaja</i>	14	5734
— Keep a True Lent (Poem), <i>Herrick</i>	18	7311
— Laura (Poem), <i>Schiller</i>	33	12883
— Leonora (Poems), <i>Tasso</i>	36	14512, 14513
— Leuconoë (Poem), <i>Horace</i>	19	7627
— Lucasta, on Going to the Wars (Poem), <i>Lovelace</i>	40	16588
— M— (Poem), <i>Mickiewicz</i>	25	10005
— Mailnka (Poem), <i>Lamii</i>	41	16975
— Meadows (Poem), <i>Herrick</i>	18	7314
— Mihri (Poem), <i>Rahiki</i>	41	16982
— Miriam, On Her Hair (Poem), <i>Selman</i>	41	16971
— Molière (Poem), <i>Boileau</i>	5	2149
"— Mortal Man Peace Giveth These Good Things" (Poem), <i>Bacchylides</i>	37	15183
— Mrs. Siddons (Poem), <i>Baillie</i>	3	1265
— My Dear Friend, Master Benjamin Jonson, <i>Beaumont</i>	4	1685
— Dryden.....	12	4936
— Grandmother (Poem), <i>Locke-Lampson</i>	23	9119
— Lamp (Poem), <i>Lamartine</i>	22	8311
— Lyre (Poem), <i>Zorrilla</i>	39	16327
— Ring (Poem), <i>Fleming</i>	14	5848
— Myself (Poem), <i>Fleming</i>	14	5845
— Nell Gwynne's Looking-Glass (Poem), <i>Blanchard</i>	40	16385
— Night (Poem), <i>Shelley</i>	34	13305
— O. S. C. (Poem), <i>Trumbull</i>	41	16808
— Pépa (Poem), <i>De Musset</i>	26	10509
— Phidyle (Poem), <i>Horace</i>	19	7631
— Phillis (Poem), <i>Anon</i>	40	16615
— Primroses Filled with Morning Dew (Poem), <i>Herrick</i>	18	7313
— Prowl, My Cat (Poem), <i>C. K. B.</i>	41	16711
— Quintus Dellius (Poem), <i>Horace</i>	19	7630
— Rayab Ana Sherehemiz (Poem), <i>Lamii</i>	41	16976
— Satan (Poem), <i>Carducci</i>	8	3212
— Schelling (Poem), <i>Platen</i>	29	11518
— Spain (Poem), <i>Espronceda</i>	14	5552
— (Poem), <i>Zorrilla</i>	39	16328
— Sultan Murad II., <i>Anon</i>	41	16967
— Tarquinia Molza (Poem), <i>Tasso</i>	36	14514
— Thaliarchus (Poem), <i>Horace</i>	19	7627
— the Beloved (Poem), <i>Sappho</i>	32	12824
— Body (Poem), <i>Patmore</i>	28	11184
— Cuckoo (Poem), <i>Wordsworth</i>	39	16219

	VOL.	PAGE
To the Duke Alphonso (Poem), <i>Tasso</i>	36	14517
— of Ferrara (Poem), <i>Tasso</i>	36	14515
— Fringed Gentian (Poem), <i>Bryant</i>	6	2639
— Grasshopper and the Cricket (Poem), <i>Hunt</i>	19	7796
— Lark (Poem) <i>Gwilym</i>	40	16517
— Lord of the Years (Poem), <i>Kob-erts</i>	41	16911
— Memory of Ben Jonson (Poem), <i>Cleveland</i>	41	16776
— William Shakespeare (Poem), <i>Jonson</i>	21	8347
— Muse (Poem), <i>Propertius</i>	30	11867
— Passing Saint (Poem), <i>Field</i>	14	5689
— Past (Poem), <i>Bryant</i>	6	2641
— Princess Lucretia (Poem), <i>Tasso</i>	36	14514
— Princesses of Ferrara (Poems), <i>Tasso</i>	36	14516
— Queen of Navarre (Poem), <i>Marot</i>	24	9734
— Reader (Poem), <i>Sully-Prudhomme</i>	36	14211
— Rose (Poem), <i>Hölderlin</i>	41	17004
— Ship of State (Poem), <i>Horace</i>	19	7628
— Small Celandine (Poem), <i>Wordsworth</i>	39	16228
— Tragedian Rossi (Poem), <i>Hérédia</i>	18	7282
— Unknown God (Poem), <i>Clough</i>	9	3830
— Water-Crowfoot (Poem), <i>Barnes</i>	4	1570
— Wood Robin (Poem), <i>Tabb</i>	40	16520
— Tullius (Poem), <i>Propertius</i>	30	11864
— Ulla (Poem), <i>Bellman</i>	4	1767
— Violets (Poem), <i>Herrick</i>	18	7315
— Will H. Low (Poem), <i>Stevenson</i>	35	13910
— Young (Poem), <i>Klopstock</i>	22	8699
— Zureida (Poem), <i>Lamii</i>	41	16976
— (Poem), <i>Pushkin</i>	32	12591
— (Poem), <i>Shelley</i>	34	13306
— (Poem), <i>Uhland</i>	37	15195
Toads and Diamonds, <i>Perrault</i>	29	11311
Tobacco, A Tribute to, <i>Bodmer</i>	5	2132
Toccata of Galuppi's, A (Poem), <i>Robert Browning</i>	6	2571
Toqueville, Alexis de.....	37	14965
To-Day (Poem), <i>Cone</i>	41	16736
Toilers of the Sea, The, <i>Hugo</i>	19	7753
Told by a Brahmin (Poem), <i>Rückert</i>	31	12470
Tolstoy, Count Aleksei Konstantinovich.....	32	12588, 12605, 12606
— Lyof, <i>William Dean Howells</i>	37	14985
Tom Bowling (Poem), <i>Dibdin</i>	11	4623
Tom Brown at Oxford, <i>Hughes</i>	19	7696
— Brown's School Days, <i>Hughes</i>	19	7705
Tom Jones, <i>Fielding</i>	14	5713-5721
Tomb of Burns, The (Poem), <i>Watson</i>	38	15711
To-Morrows and To-Morrows (Poem), <i>Blode</i>	41	16839
Tomson, Graham R.	41	16812
Tonga-Islanders, Song of the (Poem), <i>Anon</i>	41	16996
Too Late (Poem), <i>Craig</i>	10	4137
Tooker, L. Frauk.....	41	16797
Tornado, The (Poem), <i>DeKav</i>	40	16539
Tortoise, The, <i>White</i>	39	15869
Tosa Nikki, <i>Japanese</i>	20	8164
* Tossed on a Sea of Troubles* (Poem), <i>Archibuchus</i>	37	15170
Toujours Amour (Poem), <i>Stedman</i>	35	13865

	VOL.	PAGE
Toussaint L'Ouverture (Poem), <i>Wordsworth</i>	39	16215
Townsend, Mary Ashley.....	40: 16506; 41	16727, 17009
Toxophilus, <i>Ascham</i>	2	920
Toys, The (Poem), <i>Palmore</i>	28	11183
Trachiniae, <i>Sophocles</i>	34	13656
Trade, The Spirit of, <i>Montesquieu</i>	26	10260
Tragedy, A (Poem), <i>Bland</i>	40	16667
— of Man, The, <i>Madách</i>	24	9517
— the Till, The, <i>Jerrold</i>	21	8259
Tragic in Daily Life, The, <i>Maeterlinck</i>	24	956
Training of Children, The, <i>Tacitus</i>	36	14374
Tranquillity, <i>Epictetus</i>	14	5504
— (Poem), <i>Anon</i>	41	16856
Trans-Caucasia and Ararat, <i>Byce</i>	6	2652
Transient, The, and the Real in Life, <i>Martineau</i>	24	9762
Travel, Adventure, and Description.		
Acropolis, The, <i>Pausanias</i>	28	11215
Africa, <i>Drummond</i>	12	4898-4912
Albano, A May-Day in, <i>Jackson</i>	20	8065
Alhambra, The, <i>Irving</i>	20	8035
American Family, The, <i>Bourget</i>	5	2254
Arabia — En Route, <i>R. F. Burton</i>	7	2896
Ararat, The Ascent of, <i>Bryce</i>	6	2652
Arctic Regions, Daily Life in the, <i>Nansen</i>	27	10558
Armenia, An Excursion into, <i>Bodenstedt</i>	5	2126
Aurora in the Arctic Regions, <i>Nansen</i>	27	10556
Bains, Festival of the Queen of Hungary at, <i>Brantome</i>	6	2325
Beachy Head, The Breeze on, <i>Jeffries</i>	20	8222
Bethlehem, <i>Mandeville</i>	24	9660
Calais Spire, <i>Ruskin</i>	32	12539
Casanova's Escape from the Ducal Palace, <i>Autobiog</i>	8	3323
Cellini's Escape from Prison, <i>Autobiog</i>	8	3376
Ceylon, <i>Haeckel</i>	17	6782, 6788
Constantinople, Birds in, <i>Amici's</i>	1	458
— Familiar Figures in, <i>Amici's</i>	1	457
— Sunrise at, <i>Amici's</i>	1	455
Coronation in Presburg, A, <i>Mendelssohn</i>	25	9891
Cordova, <i>Amici's</i>	1	458
Corsica, <i>Roswell</i>	5	2230, 2231
Cuba, <i>Las Casas</i>	8	3335
* Dangerous Adventure, A, * <i>Audubon</i>	2	957
Desert, The, <i>Kinglake</i>	21	8600
Düsseldorf, <i>Heine</i>	18	7213
England, <i>Abigail Adams</i>	1	100
Egypt, <i>Prinze</i>	30	11822
Egypt — A Journey in Disguise, <i>R. F. Burton</i>	7	2889
Expectations of America, <i>Hakluyt</i>	17	6810
Florence, <i>Herman Grimm</i>	17	6725
Foria, A Sunday at, <i>Mendelssohn</i>	25	9895
France, <i>Abigail Adams</i>	1	91-98
— Before the Revolution, <i>Young</i>	39	16264
— The Course of the Trent, <i>Ruskin</i>	32	12546
At the French Court, <i>John Adams</i>	1	130
Gale, A Dry, <i>R. H. Dana, Jun</i>	11	4304
German Court Life, 18th Century, <i>Wilhelmine von Bayreuth</i>	39	15973
Ghetto in Rome, The, <i>Story</i>	35	14032
Gipsies in Spain, <i>Borrow</i>	5	2189
Göttingen, <i>Heine</i>	18	7204
Hardships in the Snow, <i>Xenophon</i>	39	16254
Hebron to Bethlehem, <i>Mandeville</i>	24	9660

Travel, Adventure, and Description.

—Continued	VOL.	PAGE
Highland Scenery, <i>Macleod</i>	24	9500
Holland and its People, <i>Amicis</i>	1	462
How the Rajah Took the Census, <i>Wal-</i> <i>lace</i>	38	15519
Hunting in Abyssinia, <i>Baker</i>	3	1278
Japan, <i>Hearn</i>	18	7143-7152
Lapland Alps, The, <i>Linnæus</i>	23	9086
— Observations, <i>Linnæus</i>	23	9084
Leaves Motionless, <i>Ruskin</i>	32	12558
London, Old-Time, <i>Besant</i>	4	1840
Love Lane, New York City, <i>Janvier</i>	20	8143
Lyons, Festival of Henry II. at, <i>Brantôme</i>	6	2327
Magellan, Ferdinand, <i>Fiske</i>	14	5781
Malay Archipelago, Life in the, <i>Wal-</i> <i>lace</i>	38	15526
Marathon, <i>Snider</i>	34	13603
Matterhorn, The, <i>Tyndall</i>	37	15142
"Miserere" in the Sixtine Chapel, <i>Andersen</i>	2	537
Mississippi, Life on the, <i>Clemens</i>	9	3789-3806
My Outdoor Study, <i>Higginson</i>	18	7354
Naples and Vesuvius, <i>Quinet</i>	30	11964
Nature, <i>Ruskin</i>	32	12549
— The Beauty and Unity of, <i>Humboldt</i>	19	7770
Nazareth, <i>Curtis</i>	10	4226
Newport, Mist at, <i>Curtis</i>	10	4225
Night Among the Pines, A, <i>Stevenson</i>	35	13954
— in the Orient, A, <i>Quinet</i>	30	11968
Nile, The Sources of the, <i>Baker</i>	3	1285
Odense, Denmark, The Market-Place at, <i>Andersen</i>	2	534
— The Andersen Jubilee at, <i>Andersen</i>	2	536
Paris, The Charm of, <i>Curtis</i>	10	4233
Polar Night, The, <i>Nansen</i>	27	10558
Prester John, <i>Mandeville</i>	24	9658
Race at Sea, A, R. H. Dana, Jun.....	11	4311
Ravenna, <i>Symonds</i>	36	14363
Rivers, Little, <i>Van Dyke</i>	37	15238
Rome—The King of the Beggars, <i>Story</i>	35	14055
— The Altered Aspects of, <i>Freeman</i>	15	5982
St. Mark's, Venice, <i>Ruskin</i>	32	12532
— Peter's, Rome, <i>Mendelssohn</i>	25	9894
Salisbury Plain, The Lark on, <i>Holmes</i>	19	7494
Sea Life, Every-Day, R. H. Dana, Jun.....	11	4309
Spring in Rome, <i>Story</i>	35	14061
Switzerland: The Fribourg District, <i>Ruskin</i>	32	12543
Temple of Zeus at Olympia, The, <i>Pausanias</i>	28	11218
Turks, The, <i>Alfonso the Wise</i>	1	387
Turkish Grand Vizier's, Dinner at the, <i>Montagu</i>	26	10226
Two Impressions, <i>Desjardins</i>	11	4607
Uncle Zeb, <i>Lowell</i>	23	9267
Urbino, The Court of, <i>Castiglione</i>	8	3343
Vaudois Walking Trip, A, <i>Mendels-</i> <i>sohn</i>	25	9896
Venice, <i>Howells</i>	19	7687
— <i>Mendelssohn</i>	25	9892
— <i>Ruskin</i>	32	12526, 12532
— <i>Sand</i>	32	12788
Wind-Storm in the Forest, A, <i>Muir</i>	26	10406
Travel, <i>Bacon</i>	3	1175
— (Poem), <i>Stevenson</i>	35	13936
— in England, 1685, <i>Macaulay</i>	24	9388
— in the Arctic Regions, <i>Nansen</i>	27	10561
— Impressions of, <i>Darwin</i>	11	4393
Travel, The Uses of, <i>Rousseau</i>	31	12448

	VOL.	PAGE
Traveller, The (Poem), <i>Goldsmith</i>	16	6529
Travels with a Donkey, <i>Stevenson</i>	35	13954
Treasure of the Humble, The, <i>Maeler-</i> <i>linck</i>	24	9552, 9562
— — — Deep, The (Poem), <i>Hemans</i>	18	7235
Treatise Against Apion, <i>Josephus</i>	21	8882
Tree, The (Poem), <i>Very</i>	38	15324
Trees in Art, <i>Hamerton</i>	17	6882
Trial of Orthodoxy, A (Poem), <i>Watson</i>	38	15709
Tribute of Noménoë, The (Poem), <i>Breton</i>	38	15383
Tricotrin, <i>Ouida</i>	27	10894
Trilby, <i>Du Maurier</i>	12	5044, 5049
Trinity, The, <i>Hegel</i>	18	7179
— <i>St. Augustine</i>	3	1021
Trinummus, <i>Plautus</i>	29	11568
Trionfo della Morte, Il, <i>Annunzio</i>	2	576
Tristan and Isolde (Poem), <i>Gottfried von</i> <i>Strassburg</i>	38	15591
— — — <i>Wagner</i>	38	15502
Tristram Shandy, <i>Sterne</i>	35	13903, 13904
Triumph in Diplomacy, A, <i>Watson</i>	38	15695
Trollope, Anthony, <i>Jane Grosvenor Cooke</i>	37	15031
Trooper to his Mare, The (Poem), <i>Hal-</i> <i>pine</i>	40	16481
Trophy Taken from Love (Poem), <i>Lamii</i>	41	16978
Tropic Rain (Poem), <i>Stevenson</i>	35	13942
Tropical Africa, <i>Drummond</i>	12	4898-4912
"Tropics Vanish, The" (Poem), <i>Stevenson</i>	35	13941
Troubadour, The, <i>Sismondi</i>	34	13475
Trowbridge, John Townsend.....	41	16762
True-Born Englishman, The (Poem), <i>Defoe</i>	11	4511
— Beauty (Poem), <i>Beaumont and Fletcher</i>	4	1684
Trumbull, Annie Eliot.....	41	16808
Trumpeter of Säckingen, The (Poem), <i>Scheffel</i>	32	12839, 12855, 12864
Trust in Faith (Poem), <i>Santayana</i>	41	16881
Truth, <i>Bacon</i>	3	1170
— Hunting, <i>Birrell</i>	4	1912
— Love of, <i>Lessing</i>	23	9017
— (Poem), <i>Chaucer</i>	9	3600
Tryst (Poem), <i>Sheashin</i>	32	12606
— of the Night, The (Poem), <i>Byron</i>	40	16534
Tryste Noel (Poem), <i>Guiney</i>	41	16874
Tsurayuki.....	20	8162
Tsure-zure Gusa, <i>Kenkō</i>	20	8171
Tubal Cain (Poem), <i>MacKay</i>	40	16419
Tunny Fishing, The (Poem), <i>Mistral</i>	25	10101
Turgeneff, Ivan, <i>Henry James</i>	37	15057
Turk in Armenia, The (Poem), <i>Watson</i>	38	15707
Turkey. —See also <i>Arabia</i> .		
Constantinople, <i>Amicis</i>	1	455, 457
Dinner at the Grand Vizier's, <i>Montagu</i>	26	10226
Turkish Poems, Miscellaneous.....	41	16965-16970, 16973-16983, 16986, 16987
Turks, On the, <i>Alfonso the Wise</i>	1	387
Turner, Charles Tennyson.....	36	14638
Turnstile, The (Poem), <i>Barnes</i>	4	1569
Turtle-Dove, The, <i>Le Clerc</i>	4	1859
Tuscan Cypress (Poem), <i>Robinson</i>	31	12316
Tutchev, Fedor Ivanovich.....	32	12589, 12601, 12602
Twa Brothers, The (Poem).....	3	1337
Twain, Mark. See <i>Clemens</i> , <i>Samuel Langhorne</i> .		
'Tween Earth and Sky (Poem), <i>Webster</i>	40	16504
Twelfth-Century Lyric, A (Poem), <i>Anon</i>	40	16620
— Night, <i>Shakespeare</i>	33	13206, 13207

	VOL.	PAGE
Twelve Months, The, <i>Laboulaye</i>	22	8749
Twenty-eight and Twenty-nine (Poem), <i>Paed</i>	30	11759
Twickenham Ferry (Poem), <i>Marzials</i>	40	16356
Twilight (Poem), <i>Wetherald</i>	41	16818
Two (Poem), <i>Bodenstedt</i>	5	2118
Two April Mornings, The (Poem), <i>Words-</i> <i>worth</i>	39	16195
— Brides, The (Poem), <i>R. H. Stoddard</i>	35	14033
— Chiefs of Dunboy, The, <i>Froude</i>	15	6059, 6067
— Doves, The (Poem), <i>La Fontaine</i>	22	8790
— Dreams (Poem), <i>Austin</i>	40	16613
— Gentlemen of Verona, <i>Shakespeare</i>	33	13192
— Guests (Poem), <i>Spaulding</i>	41	17017

	VOL.	PAGE
Two Locks of Hair, The (Poem), <i>Pfizer</i>	40	16469
— Lovers (Poem), <i>Mörke</i>	26	10321
— Muses, The (Poem), <i>Klopstock</i>	22	8695
— Noble Kinsmen, The, <i>Shakespeare</i> and <i>Fletcher</i>	4	1698
— Robbers (Poem), <i>Bourdillon</i>	40	16644
— Songs, The (Poem), <i>Blake</i>	5	2046
— Years before the Mast, <i>R. H. Dana</i> , <i>Jun</i>	11	4304-4314
Tyler, Moses Coit.....	37	15131
Tyndall, John.....	37	15141
Typee, <i>Melville</i>	25	9870-9885
Tyrtaeus, Archilochus, and their Succes- sors, <i>H. Rushton Fairclough</i>	37	15161

U

U'ILAND, JOHANN LUDWIG, <i>C.H. Genung</i>	37	15185
U'lalume (Poem), <i>Poe</i>	29	11698
U'liah, Ja'far ibn.....	2	688
Ulysses (Poem), <i>Tennyson</i>	36	14595
— von Ithacia, <i>Holberg</i>	18	7417
Un Cœur Simple, <i>Flaubert</i>	14	5825
— Père Prodigue, <i>Dumas, Jun.</i>	12	5004, 5009, 5021
Una, Inscription of.....	13	5295
— Ora della mia Giovinezza, <i>Alcanti</i>	1	349
Unchanging (Poem), <i>Bodenstedt</i>	5	2119
Unchastity, <i>Massillon</i>	25	9792
Uncle Remus and his Friends, <i>Harris</i> ,	17	6963, 6974
— Tom's Cabin, <i>Stowe</i>	35	14074-14095
Under the Greenwood Tree (Poem), <i>Shakespeare</i>	33	13203
— — — — — <i>Hardy</i>	17	6938
— — — — — King (Poem), <i>Wetherald</i>	40	16632
— — — — — Pressure of Care or Poverty (Poem), <i>Sachs</i>	32	12613
— Yoke, <i>Vazoff</i>	38	15268, 15271
— Two Flags, <i>Ouida</i>	27	10905
Undertaking, The (Poem), <i>Donne</i>	12	4774
Undine, <i>Fouqué</i>	15	5897, 5904
Undivine Comedy, The (Poem), <i>Krasinski</i>	22	8714-8745
Une Marquise (Poem), <i>Dobson</i>	12	4752
— Vic, <i>Maupassant</i>	25	9805, 9806
— Visite de Noces, <i>Dumas</i>	12	5006
United Netherlands, The, <i>Molloy</i>	26	10390, 10397

United States, The.

Adams, Abigail.....	1	81
— Henry.....	1	109
— John.....	1	126
— John Quincy.....	1	131
Agassiz, Jean Louis Rodolphe.....	1	209
Alcott, Louisa May.....	1	282
Alden, Henry M.....	1	303
Aldrich, Thomas Bailey.....	1	312
Allen, James Lane.....	1	409
America (Poem), <i>Dobell</i>	12	4739
— (Poem), <i>Gilder</i>	16	6353
American Bar, The, <i>Choate</i>	9	3661
— Family, The, <i>Bourget</i>	5	2254
— Idea, The, <i>Webster</i>	38	15736
André, The Capture of, <i>Hildreth</i>	18	7375

United States, The.—Continued

Audubon, John James.....	2	956
Backwoodsmen and Other Early Types, <i>Roosevelt</i>	31	12390
Baird, Henry Martyn.....	3	1272
Bancroft, George.....	3	1432
Barlow, Joel.....	4	1557
Beecher, Henry Ward.....	4	1713
Baker, George H.....	5	2163
Boyesen, Iljalmar Iljorth.....	5	2272
Brooks, Phillips.....	6	2417
Brown, Charles Brockden.....	6	2425
Browne, Charles Farrar.....	6	2461
Brownell, Henry Howard.....	6	2519
Brownson, Orestes Augustus.....	6	2594
Bryant, William Cullen.....	6	2623
Brunner, Henry Cuyler.....	7	2731
Burnett, Frances Hodgson.....	7	2809
Burrongs, John.....	7	2867
Bushnell, Horace.....	7	2909
Cable, George W.....	7	3017
Calhoun, John Caldwell.....	7	3087
Carnan, Bliss.....	8	3302
Channing, William Ellery.....	9	3513
Choate, Rufus.....	9	3649
Clay, Henry.....	9	3761
Clemens, Samuel Langhorne.....	9	3787
Colonists, Customs of the, <i>Hildreth</i>	18	7373
Conciliation with America, <i>Burke</i>	7	2788
Confederacy, Non-Recognition of the, <i>Bright</i>	6	2360
Continuity of the Race, The, <i>Webster</i>	38	15751
Cooke, Rose Terry.....	10	3973
Cooper, James Fenimore.....	10	3985
Crawford, F. Marion.....	10	4151
Curtis, George William.....	10	4221
Dana, Richard Henry, Jun.....	11	4302
— — — — — Sen.....	11	4285
Declaration of Independence, The, <i>Tyler</i>	37	15136
Dodge, Mary Mapes.....	12	4757
Drake, Joseph Rodman.....	12	4851
Draper, John William.....	12	4825
Dwight, John S.....	13	5084
Education of Young Women, <i>Tocque-</i> <i>ville</i>	37	14969
Edwards, Jonathan.....	13	5175
Eggleston, Edward.....	13	5215
Embargo of 1807, The, <i>McMaster</i>	24	9513
Emerson, Ralph Waldo.....	13	5421
Everett, Edward.....	14	5605

United States, The.—Continued	VOL.	PAGE
Field, Eugene.....	14	5687
Fiske, John.....	14	5777
Founders, The, <i>Bushnell</i>	7	2921
Franklin, Benjamin.....	15	5925
Frederic, Harold.....	15	5971
Fuller, Henry B.....	15	6101
— Sarah Margaret.....	15	6119
Garland, Hamlin.....	15	6195
Geographical Aspects of the United States, The, and its Commerce, <i>Hamilton</i>	17	6902
Gilder, Richard Watson.....	16	6347
Godkin, Edwin Lawrence.....	16	6373
Grant, Ulysses S.....	16	6593
Greeley, Horace.....	17	6653
Hale, Edward Everett.....	17	6821
Halleck, Fitz-Greene.....	17	6861
Hamilton, Alexander.....	17	6891
Hardy, Arthur Sherburne.....	17	6925
Harris, Joel Chandler.....	17	6961
Harte, Bret.....	17	6985
Hawthorne, Julian.....	17	7041
— Nathaniel.....	18	7053
Hay, John.....	18	7097
Hayne, Paul Hamilton.....	18	7110
Health, American, Improvement in, <i>Rhodes</i>	31	12215
Hearn, Lafcadio.....	18	7131
Hemans, Felicia Dorothea.....	18	7229
Henry, Patrick.....	18	7241
Higginson, Thomas Wentworth.....	18	7351
Hildreth, Richard.....	18	7371
Holland, Josiah Gilbert.....	19	7451
Holmes, Oliver Wendell.....	19	7457
Holst, Hermann Eduard von.....	19	7496
Howe, Julia Ward.....	19	7645
Howells, William Dean.....	19	7653
Indians of the Northwest, The, <i>Roosevelt</i>	31	12385
Irving, Washington.....	20	7991
Jackson, Helen Fiske.....	20	8057
James, Henry.....	20	8071
Janvier, Thomas Alifbone.....	20	8117
Jefferson, Thomas.....	21	8229
Jewett, Sarah Orne.....	21	8269
Johnston, Richard Malcolm.....	21	8317
Judd, Sylvester.....	21	8399
King, Grace Elizabeth.....	31	8573
— Philip's War, <i>Bancroft</i>	3	1442
Lanier, Sidney.....	22	8891
Legislative Instability in America, <i>Tocqueville</i>	37	14973
Lexington, <i>Bancroft</i>	4	1452
Liberty and Union, <i>Webster</i>	38	15744
Lincoln, Abraham.....	23	9059
Longfellow, Henry Wadsworth.....	23	9143
Lowell, James Russell.....	23	9229
McMaster, John Bach.....	24	9503
Madison, James.....	24	9531
Mahan, Alfred Thayer.....	24	9580
Majority, Power of the, <i>Tocqueville</i>	37	14976
Manners in 1850, <i>Rhodes</i>	31	12219
Massachusetts, Early, <i>Bancroft</i>	3	1440
—and South Carolina, <i>Webster</i>	38	15743
Melville, Herman.....	25	9867
Miller, Joaquin.....	25	10027
Mission of America, The, <i>John Quincy Adams</i>	1	141
Missouri Compromise, The, <i>Calhoun</i>	7	3098
Mitchell, Donald G.....	25	10110
— S. Weir.....	25	10123
Motley, John Lothrop.....	26	10373
Muir, John.....	26	10405
Mulford, Elisha.....	26	10415
Murfree, Mary N.....	26	10453

United States, The.—Continued	VOL.	PAGE
My Country (Poem), <i>Woodberry</i>	39	16147
New England Sunday, A, <i>Beecher</i>	4	1737
New-England's Character, The, <i>Choate</i>	9	3660
New Netherland, The, <i>Bancroft</i>	3	1444
Norton, Charles Eliot.....	27	10707
O'Brien, Fitz-James.....	27	10733
O'Reilly, John Boyle.....	27	10857
Page, Thomas Nelson.....	28	10937
Paine, Thomas.....	28	10975
Palfrey, John Gorham.....	28	10988
Parker, Theodore.....	28	11073
Parkman, Francis.....	28	11087
Parsons, Thomas W.....	28	11117
Parton, James.....	28	11123
Paulding, James Kirke.....	28	11195
Phillips, Wendell.....	29	11409
Pilgrim Fathers, The Emigration of the, <i>Everett</i>	14	5607
Poe, Edgar Allan.....	29	11651
Prescott, William Hickling.....	30	11767
Prime, William Cowper.....	30	11820
Puritan, The, in Secular and Religious Life, <i>Choate</i>	9	3657
— Colonies, The, <i>Goldwin Smith</i>	34	13547
Read, Thomas Buchanan.....	30	12094
Revolution, The American, <i>Paine</i>	28	10979
— <i>Everett</i>	14	5611
Rhodes, James Ford.....	31	12206
Riley, James Whitcomb.....	31	12265
Roosevelt, Theodore.....	31	12384
Schurz, Carl.....	33	12974
Sill, Edward Rowland.....	34	13439
Simms, William Gilmore.....	34	13445
Slosson, Annie Trumbull.....	34	13487
Snider, Deuton J.....	34	13601
South American Independence as Related to the United States, <i>Clay</i>	9	3775
Spofford, Harriet Prescott.....	35	13805
State Rights, <i>Calhoun</i>	7	3094
Stedman, Edmund Clarence.....	35	13857
Stockton, Frank R.....	35	13991
Stoddard, Elizabeth Barstow.....	35	14013
— Richard Henry.....	35	14029
Story, William Wetmore.....	35	14051
Stowe, Harriet Beecher.....	35	14067
Star-Spangled Banner, The (Poem), <i>Key</i>	40	16434
Stillman, William James.....	35	13977
Stuart, Ruth McEnery.....	35	14119
Sumner, Charles.....	36	14221
Taylor, Bayard.....	36	14518
Thanet, Octave.....	37	14733
Thaxter, Celia.....	37	14760
Thomas, Edith Matilda.....	37	14845
Thoreau, Henry D.....	37	14871
Timrod, Henry.....	37	14961
Town and Country Life in 1800, <i>McMaster</i>	24	9504
Tyler, Moses Coit.....	37	15131
United States, The, Just After the Revolution, <i>Greeley</i>	17	6656
Van Dyke, Henry.....	37	15237
Very, Jous.....	38	15323
Virginia, The Beginnings of, <i>Bancroft</i>	3	1438
Wallace, Lewis.....	38	15531
War of 1812, The, <i>Henry Adams</i>	1	111, 117
Ward, Elizabeth Stuart Phelps.....	38	15623
Washington, George.....	38	15665
Washington's Farewell Address.....	38	15667
Wasson, David Atwood.....	38	15683
Webster, Daniel Schurz.....	38	15725
Weiss, John.....	38	15769
West, The, in American History, <i>Wilson</i>	39	16055

United States, The.—Continued	VOL.	PAGE
Wharton, Thomas, <i>Wister</i>	39	15819
Whipple, Edwin Percy.....	39	15839
White, Andrew Dickson.....	39	15851
— Gilbert.....	39	15867
— Richard Grant.....	39	15876
Whitman, Walt, <i>Burroughs</i>	39	15885
Whittier, John Greenleaf, <i>Carpenter</i>	39	15911
Wilkins, Mary E.....	39	15983
Willis, Nathaniel Parker.....	39	16001
Wilson, Alexander, <i>Trotter</i>	39	16017
— Woodrow.....	39	16047
Winter, William.....	39	16061
Winthrop, Theodore.....	39	16075
Wirt, William.....	39	16090
Wister, Owen.....	39	16101
Women in the United States, <i>Bryce</i> ... 6		2644
Woodberry, George Edward.....	39	16145
Woolson, Constance Penimore.....	39	16165
Universal Prayer, The (Poem), <i>Pope</i>	30	11752
— Worship (Hymn), <i>Pierpont</i>	41	16884
Universe, The (Poem), <i>W. Drummond</i> ..	12	4918
Universities, Defects of the, <i>Bacon</i>	3	1188

	VOL.	PAGE
Unknown Course, The (Poem), <i>Clough</i> ...	9	3838
— Friends (Poem), <i>Sully-Prudhomme</i> ...	36	14212
— Ideal (Poem), <i>Sigerson</i>	41	16737
Unlike Children of Eve, The, <i>Sachs</i>	32	12616
Unmarked Festival, An (Poem), <i>Mey-</i> <i>nell</i>	40	16369
Unnumbered (Poem), <i>Reddoes</i>	40	16593
Unseen Spirits (Poem), <i>Willis</i>	39	16069
Unsleeping, The (Poem), <i>Roberts</i>	31	12300
Unto the Least of these Little Ones (Poem), <i>Rives</i>	40	16454
Up at a Villa — Down in the City (Poem), <i>R. Browning</i>	6	2581
Up Hill (Poem), <i>C. G. Rossetti</i>	31	12403
Upper Berth, The, <i>Crawford</i>	10	4153
Urbino, The Court of, <i>Castiglione</i>	8	3343
Utilitarianism, <i>Mill</i>	25	10022
Utility, Justice and, <i>Mill</i>	25	10022
— The Principle of, <i>Bentham</i>	4	1776
Utopia, <i>More</i>	26	10298, 10302

V

Vaccination, Early, <i>Montagu</i>	26	10225
Vagabonds, The (Poem), <i>Trowbridge</i> ...	41	16762
— Woods.....	39	16154
Valdés, Armando Palacio, <i>W. H. Bishop</i> ...	37	15199
Vale of Cedars, The, <i>Aguiar</i>	1	225
Valediction, A (Poem), <i>Donne</i>	12	4775
Valentine, <i>Sand</i>	32	12765
Valera, Juan, <i>W. H. Bishop</i>	37	15220
Value and Influence of Works of Fiction, The, <i>T. H. Green</i>	17	6685
Van Dyck, The Boy (Poem), <i>Preston</i>	41	16782
Van Dyke, Henry.....	37	15237
Van Vorst, Marie Louise.....	40	16611
Vanitas! Vanitatum Vanitas! (Poem), <i>Goethe</i>	40	16472
Vanity of Human Life, The, <i>Addison</i>	1	164
— Human Wishes, The (Poem), <i>Johnson</i>	21	8290
Vanity Fair, <i>Thackeray</i>	36	14692, 14698
Varia Historia, <i>Æthanas</i>	1	173
Variation of Animals and Plants under Domestication, The, <i>Darwin</i>	11	4432
Varnhagen, Antonio de.....	22	8921
Varus, Scene of the Defeat of, <i>Tacitus</i> ...	36	14284
Vasari, Giorgio.....	37	15248
V-A-S-E, The (Poem), <i>Koche</i>	41	16693
Vathek, <i>Beckford</i>	4	1700, 1702, 1705
Vandois Walking Trip, A, <i>Mendelssohn</i> ..	25	9896
Vaughan, Henry.....	37	15257
Vazoff, Ivan, <i>Lucy C. Bull</i>	38	15263
Vedas, The.....	20	7915
— and Their Theology, <i>Draper</i>	12	4866
Veery, The (Poem), <i>Van Dyke</i>	37	15247
Vega, Lope de, <i>M. F. Egan</i>	38	15287
Venetia, <i>Beaconsfield</i>	4	1635
Venetian Life, <i>Howells</i>	19	7687
— Pastoral, A (Poem), <i>D. G. Rossetti</i> ..	31	12431
Vengeance. See <i>Revenge</i> .		
Venice (Poems), <i>Byron</i>	7	2959, 2960

Venice, <i>Howells</i>	19	7687
— <i>Mendelssohn</i>	25	9892
— (Poem), <i>Platen</i>	29	11517
— <i>Ruskin</i>	32	12526
— <i>Sand</i>	32	12788
— (Poem), <i>Symonds</i>	36	14365
Venus, Invocation to, <i>Lucretius</i>	23	9313
Verga, Giovanni, <i>Nathan Haskell Dole</i> ..	38	15297
"Vergine Bella Che di Sol Vestita" (Poem), <i>Petrarch</i>	29	11371
Vergiss Mein Nicht (Poem), <i>De Musset</i> ..	26	10606
Verhären, Emêle... ..	41	16737
Verlaine, Paul, <i>Victor Charbonnel</i>	38	15313
Verse-Writing in New England, Early, <i>Tyler</i>	37	15132
Verses, <i>Suckling</i>	35	14161
Very, Jones.....	38	15323
Vesper Bells, The (Poem), <i>Kozlov</i>	32	12600
— Hymn, <i>Longfellow</i>	41	16858
Vestal Virgins, The, <i>Gellius</i>	16	6255
Vesuvius, <i>Quinet</i>	30	11964
— The Eruption of, <i>Miny</i>	29	11593
Veterans, The (Poem), <i>Gautier</i>	15	6236
Veuillot, Louis, <i>Frédéric Loliée</i>	38	15330
Viaud, Louis Marie Julien. See <i>Loti, Pierre</i> .		
Vicar, The (Poem), <i>Præd</i>	30	11761
— of Bray, The (Poem), <i>Anon</i>	41	16699
— — Morwenstow, The, <i>Baring-Gould</i> ..	4	1537
— — Wakefield, The, <i>Goldsmith</i>	16	6509, 6517
Victoria, The Accession of, <i>McCarthy</i> ..	24	9441
Vicente, Gil.....	40	16498
Vida es Sueño, La, <i>Calderon</i>	7	3082, 3086
Vieux Vagabond, Le (Poem), <i>Béranger</i> ..	4	1795
View of the State of Europe During the Middle Ages, <i>Hallam</i>	17	6855, 6857
Views and Reviews, <i>Henley</i>	18	7238
Vignettes from Nature, <i>Allen</i>	1	406
Vigny, Alfred de, <i>Grace King</i>	38	15341

	VOL.	PAGE
Village, The (Poem), <i>Crabbe</i>	10	4121
— Blacksmith, The (Poem), <i>Longfellow</i>	23	9161
— Girl, The (Poem), <i>Runeberg</i>	32	12502
— Notary, The, <i>Eötviös</i>	14	5485, 5486
— Tragedy, A, <i>Woods</i>	39	16153
Villari, Pasquale.....	38	15354
Villemarqué, Hersart de la, <i>William Sharp</i>	38	15377
Villette, <i>Brontë</i>	6	2399
Villon, François.....	38	15392
Vindication of the Rights of Women, A, <i>Wollstonecraft</i>	39	16131, 16132
Violet (Poem), <i>Winter</i>	39	16072
Virgil, <i>W. C. Lawton</i>	38	15413
— <i>Quintilian</i>	30	11998
— To (Poem), <i>Horace</i>	19	7629
Virginia, The Beginnings of, <i>Bancroft</i>	3	1438
Virginians of the Valley, The (Poem), <i>Ticknor</i>	40	16559
Virtue (Poem), <i>Aristotle</i>	2	801
— (Poem), <i>Herbert</i>	18	7258
— Coy and Hard to Win (Poem), <i>Simonides</i>	34	13470
— The Art of, <i>Franklin</i>	15	5957
— — Teaching of, <i>Plutarch</i>	29	11646

	VOL.	PAGE
Virtue, True, The Essence of, <i>Edwards</i>	13	5187
Viscount of Bragelonne, The, <i>Dumas</i>	12	4994
Vision of Sir Launfal, The (Poem), <i>Lowell</i>	23	9241
— of a Fair Woman (Poem), <i>Celtic</i>	8: 3423; 40	16592
Visit to Ceylon, A, <i>Haeckel</i>	17	6782, 6788
Vitellius, <i>Suetonius</i>	35	14208
Vittoria Corombona, <i>Webster</i>	38	15758, 15768
Vivian Grey, <i>Beaconsfield</i>	4	1638
Vocation, the Choice of a, <i>Chesterfield</i>	9	3628
Vogüé, Melchior de, <i>Grace King</i>	38	15439
Voiceless, The (Poem), <i>Holmes</i>	19	7470
Voices, <i>Agassiz</i>	1	217
— from the Tomb (Poem), <i>Heine</i>	18	7199
Voltaire, <i>Cohn</i>	38	15449
— <i>Parton</i>	28	11129
Volume of Dante, A (Poem), <i>Fellowes</i>	40	16494
Voluntary Exile, <i>Platen</i>	29	11518
Von Liechtenstein, Ulrich.....	40	16505
— Morungen, Heinrich.....	41	16818
— Salis, Johann Gaudenz.....	41	16805
— Scheffel, Josef Viktor.....	41	16698
Vondel, Joost van der.....	38	15491
Vow, A (Poem), <i>Petöfi</i>	29	11352
Voyage, The (Poem), <i>Mason</i>	41	16896

W

WAE'S ME FOR PRINCE CHARLIE (Poem), <i>Glen</i>	40	16427
Wages of Labor, The, <i>Adam Smith</i>	34	13527
Wagner, Richard.....	19	7549
— — C. H. Genung.....	38	15499
Waking of the Lark, The (Poem), <i>Mackay</i>	40	16516
Wales.		
— Celtic Literature: Welsh.....	8	3437
— Mabinogion, The.....	23	9373
— Malory, Sir Thomas.....	24	9645
— Vaughan, Henry.....	37	15257
Waiting (Poem), <i>Burroughs</i>	7	2882
Waldemar the Victorious, <i>Ingemann</i>	20	7984
Walden, <i>Thoreau</i>	37	14880-14897
Walk in Hellas, A, <i>Snider</i>	34	13603
Walking, <i>Thoreau</i>	37	14897
Walküre, <i>Wagner</i>	38	15502
Wallace, Alfred Russel.....	38	15517
— Lewis.....	38	15531
Walled Out (Poem), <i>Jane Barlow</i>	4	1554
Wallenstein's Death, <i>Schiller</i>	33	12905
Waller, Edmund.....	38	15555
— — — — —.....	38	15565
Walpole, Horace, <i>Deffand</i>	11	4477
Walther von der Vogelweide, C. H. Genung.....	38	15580
Walsh, Edward.....	40	16489
Walton, Izaak, <i>Henry Van Dyke</i>	38	15601
Waly, Waly (Poem), <i>Scottish</i>	15	5874
Wanderer, The (Poem), <i>Canton</i>	40	16409
— — (Poem), <i>Lytton</i>	23	9355
Wanderer's Night Songs (Poem), <i>Goethe</i>	16	6443

— Storm Song, The (Poem), <i>Goethe</i>	16	6445
Wandering Jew, The, <i>Sue</i>	35	14183-14201
— Knight's Song, The (Poem), <i>Lockhart</i>	23	9138
Wanted (Poem), <i>Holland</i>	19	7454
Wants of Man, The (Poem), <i>Adams</i>	41	16715
War.		
— Alexander's Conquest of Palestine, <i>Josephus</i>	21	8367
— André, the Capture of, <i>Hildreth</i>	18	7375
— Angels of Buena Vista, The (Poem) <i>Whittier</i>	39	15945
— Armada, The Spanish, <i>Molley</i>	26	10390, 10397
— At the Breach (Poem), <i>Williams</i>	40	16566
— Barbara Frietchie (Poem), <i>Whittier</i>	39	15924
— Battle Field, The (Poem), <i>Bryant</i>	6	2633
— Bivouac of the Dead, The (Poem), <i>O'Hara</i>	40	16569
— Blue and the Gray, The (Poem), <i>Finch</i>	40	16351
— Burial of Sir John Moore, The (Poem), <i>Wolfe</i>	40	16396
— Caen, The Battle of, <i>Froissart</i>	15	6044
— Carthage, the Sack of, <i>Landon</i>	22	8872
— Causes of War, The, <i>Channing</i>	9	3516
— Charge of the Light Brigade, The, <i>Kinglake</i>	21	8605
— — — — — (Poem), <i>Tennyson</i>	36	14613
— Civil War (Poem), <i>Shanly</i>	40	16565
— Constitution, the, and the Guerrière, <i>Henry Adams</i>	1	122
— Crécy, the Battle of, <i>Froissart</i>	15	6041
— Defeat of Ariovistus and the Germans, The, <i>Cæsar</i>	7	3046
— — — — — Varus, Scene of the, <i>Tacitus</i>	36	14384

War.—Continued

	VOL.	PAGE		VOL.	PAGE
Destruction of the Temple, The, <i>Josephus</i>	21	8379	Wave-Won (Poem), <i>Johnson</i>	40	16595
Draft Riot, The (Poem), <i>De Kay</i>	40	16564	Way to Wealth, The, <i>Franklin</i>	15	5946
Hastings, The Battle of, <i>Green</i>	17	6665	— Arcady, The (Poem), <i>Banner</i>	7	2743
— <i>Thierry</i>	37	14810	We Are Children (Poem), <i>Buchanan</i>	41	16854
Invasion of France, The, by Edward III., <i>Froissart</i>	15	6041	— the Music-Makers (Poem), <i>O'Shaughnessy</i>	41	16771
— Italy, The, by Charles VIII. of France, <i>Symonds</i>	36	14351	Wealth, <i>Johnson</i>	21	8301
Ivry, The Battle of, <i>Baird</i>	3	1273	— The Way to, <i>Franklin</i>	15	5946
— (Poem), <i>Macaulay</i>	24	9437	— of Nations, The, <i>Smith</i>	34	13527-13536
King Philip's War, <i>Bancroft</i>	3	1412	— and Population, The Stationary State of, <i>Mill</i>	25	10014
Lake Trasimene, The Battle of, <i>Livy</i>	23	9100	Wearing of the Green, The (Poem), <i>Houci- cault</i>	40	16396
Lexington, <i>Bancroft</i>	4	1452	Weary Pund o' Tow, The (Poem), <i>Baillie</i>	3	1262
Lützow's Wild Chase (Poem), <i>Körner</i>	22	8730	Weaving of the Tartan, The (Poem), <i>Mac- Donell</i>	40	16428
Marathon, The Battle of, <i>Snider</i>	34	13603	Web, The (Poem), <i>Fabbri</i>	40	16642
Midnight Review, The (Poem), <i>Zedlitz</i>	40	16572	Webb, Charles Henry.....	40	16544
Monterey (Poem), <i>Hoffman</i>	40	16571	Webster, Augusta.....	40	16504, 16638
Music in Camp (Poem), <i>Thompson</i>	40	16567	— Daniel, <i>Choate</i>	9	3663
Navies, Strong, The Importance of, <i>Mahan</i>	24	9581	— Rhodes.....	31	12208, 12219
New Orleans, The Battle of, <i>King</i>	21	8574	— Sydney Smith.....	34	13572
Night Ward, The, <i>Alcott</i>	1	284	— Schurz.....	38	15725
Novara, The Battle of, <i>Ranke</i>	30	12090	— John.....	38	15758
Numidian Defeat, A, <i>Sallust</i>	32	12749	Wedding of Pale Bronwen, The (Poem), <i>Rhys</i>	41	16921
Old Continentals, The (Poem), <i>Mc- Master</i>	40	16331	— Sermon, The (Poem), <i>Putmore</i>	28	11188
Plataea, The Night Attack on, <i>Thucy- dides</i>	37	14917	Weiss, John.....	38	15769
Private of the Buffs, The (Poem), <i>Doyle</i>	40	16574	Welcome, Sweet Day of Rest (Hymn), <i>Watts</i>	38	15721
Quebec, The Battle of, <i>Parkman</i>	28	11109	— to Death, A (Poem), <i>Landor</i>	22	8879
Surrender of General Lee, <i>U. S. Grant</i>	16	6609	Welhaven, Johan Sebastian Cammer- meyer.....	38	15779
Sword Song (Poem), <i>Körner</i>	22	8731	Werena My Heart Licht (Poem), <i>Baillie</i>	40	16384
Syracuse, Battle of, <i>Thucydides</i>	37	14929	Wergeland, Henrik.....	38	15779
Two Lieutenants, The, <i>Cesar</i>	7	3065	Wesley, John and Charles, <i>William Potts</i>	38	15790
Waterloo (Poem), <i>Byron</i>	7	2981	West, The, in American History, <i>Wilson</i>	39	16055
Wolfe on the Plains of Abraham, <i>Ban- croft</i>	4	1449	Westminster Abbey (Poem), <i>Huxley</i>	19	7834
War, <i>Franklin</i>	15	5951	— Bridge, Upon (Poem), <i>Wordsworth</i>	39	16214
— <i>Voltaire</i>	38	15462	Westward Ho! <i>Kingsley</i>	22	8618
— of 1812, The Auspices of the, <i>Henry Adams</i>	1	111	Westwood, Thomas.....	40	16400
— What it Demonstrated, <i>Henry Adams</i>	1	117	Wet Sheet and a Flowing Sea, A (Poem), <i>Cunningham</i>	40	16408
War and Peace, <i>Tolstoy</i>	37	15015	Wetherald, Ethelwyn.....	40: 16468, 16527, 16632; 41	16727, 16809, 16818, 16904
Ward, Artemus. See <i>Browne, Charles Farrar</i> .			Wha'll be King but Charlie (Poem), <i>Lady Nairne</i>	27	10551
— Elizabeth Stuart Phelps.....	38	15623	Whale, The, <i>Le Clerc</i>	4	1857
— Mrs. Humphry.....	38	15641	Wharton, Thomas, <i>Owen Wister</i>	39	15819
Washers of the Shroud, The (Poem), <i>Lowell</i>	24	9262	What D'ye Call It? <i>Gay</i>	15	6247
Washerwomen of Night, The, <i>Souvestre</i>	35	13694	— is Love? (Poem), <i>Lamii</i>	41	16979
Washing of Hands, The, <i>Edersheim</i>	13	5146	— the German's Fatherland? (Poem), <i>Arndt</i>	2	814
Washington, George.....	38	15665	— Life Is (Poem), <i>Lippmann</i>	41	16840
Wasps, The, <i>Aristophanes</i>	2	762	— Maids Lack (Poem), <i>Shakespeare</i>	33	13208
Wassail Chorus (Poem), <i>Watts-Dunton</i>	40	16476	— Mr. Robinson Thinks (Poem), <i>Lowell</i>	23	9254
Wasson, David Atwood.....	38	15683	— My Lover Said (Poem), <i>Greene</i>	40	16612
Watch of Moon Island, The (Poem), <i>Thax- ter</i>	37	14764	— the King Said to Christ at the Judg- ment (Poem), <i>Cubell</i>	41	16807
— on the Rhine, The (Poem), <i>Schnecken- burger</i>	40	16437	— Sonnet Is (Poem), <i>Lee-Hamilton</i>	41	16774
Watching (Poem), <i>Judson</i>	41	17014	What's A' the Steer, Kimmer? (Poem), <i>Allan</i>	40	16426
Watchman, The (Poem), <i>Dingelstedt</i>	12	4710	When Daffodils Begin to Peer (Poem), <i>Shakespeare</i>	33	13207
—! What of the Night (Poem), <i>Bow- ring</i>	5	2266	— Did We Meet (Poem), <i>Goodale</i>	40	16596
Water-Babies, <i>Kingsley</i>	22	8628	" — First You Went" (Poem), <i>Spofford</i>	35	13821
Waterloo, <i>Fremmann-Chatrion</i>	14	5545			
— (Poem), <i>Byron</i>	7	2981			
Water-Witch, The, <i>Cooper</i>	10	3993, 4003			
Watson, John.....	38	15692			
— William.....	38	15705			
Watts, Isaac.....	38	15717			
Watts-Dunton, Theodore.....	40	16456, 16476			

	VOL.	PAGE		VOL.	PAGE
When I Beneath the Cold, Red Earth am Sleeping (Poem), <i>Motherwell</i>	26	10366	William and Helen (Poem), <i>Scott</i>	7	2769
— Survey the Wondrous Cross (Hymn), <i>Watts</i>	38	15722	Williams, Helen M.....	40	16406
— Lilies Last in the Door-yard Bloomed (Poem), <i>Whitman</i>	39	15902	— Roger, <i>Eggleson</i>	13	5219
— Maggy Gangs Away (Poem), <i>Hogg</i>	18	7404	— Sarah.....	40	16566
— My Cousin Comes to Town (Poem), <i>Bourke</i>	41	16676	Willis, Nathaniel Parker.....	39	16001
— Phyllis Laughs (Poem), <i>Hay</i>	18	7106	Willy Reilly (Poem), <i>Anon</i>	40	16440
— She Comes Home (Poem), <i>Riley</i>	31	12268	Wilson, Alexander, <i>Spencer Trotter</i>	39	16017
— the Kye comes Hame (Poem), <i>Hogg</i>	18	7407	— John.....	39	16032
— Wine-Cup Freely Flows (Poem), <i>Bacchylides</i>	37	15182	— Woodrow.....	39	16047
— World is Burning (Poem), <i>Jones</i>	40	16584	Wind and Wave (Poem), <i>Putmore</i>	28	11182
— Valmond Came to Pontiac, <i>Parker</i>	28	11065	— of Death, The (Poem), <i>Wetherald</i>	41	16809
— We are All Asleep (Poem), <i>Buchanan</i>	40	16380	— Memory, The (Poem), <i>Wether-</i> <i>ald</i>	41	16904
Whenas in Silks My Julia Goes (Poem), <i>Herrick</i>	40	16628	Wind-Storm in the Forests, A, <i>Muir</i>	26	10406
Where is Fancy Bred? (Poem), <i>Shakes-</i> <i>peare</i>	33	13203	Window in Thrums, A, <i>Barrie</i>	4	1573, 1591
Whicher, George M.....	40	16468, 16633	Wine (Poem), <i>Bodenstedt</i>	5	2119
Whilst Thee I Seek (Poem), <i>Williams</i>	40	16406	— of the Gauls, The, and the Dance of the Sword (Poem), <i>Bretton</i>	38	15381
Whipple, Edwin Percy.....	39	15839	Winged Worshipers, The (Poem), <i>Sprague</i>	41	16886
Whist, Mrs. Battle's Opinions on, <i>Lamb</i>	22	8839	Winifreda (Poem), <i>Anon</i>	40	16616
White Rose, A (Poem), <i>O'Reilly</i>	27	10864	Winning of the West, The, <i>Roosevelt</i>	31	12385, 12390
— The (Poem), <i>Anon</i>	40	16627	Winter (Poem), <i>Campbell</i>	8	3183
— Squall, The (Poem), <i>Thackeray</i>	36	14716	— (Poem), <i>Claudius</i>	9	3759
— and Red (Poem), <i>Shakespeare</i>	33	13195	— (Poem), <i>Tsurayuki</i>	20	8162
White, Andrew Dickson.....	39	15851	— Pine, The (Poem), <i>Stone</i>	40	16559
— Gilbert.....	39	15867	— Sleep (Poem), <i>Thomas</i>	37	14849
— J. Blanco.....	41	16847	— Song (Poem), <i>Hölty</i>	19	7509
— Richard Grant.....	39	15876	Winter, William.....	39	16061
Whitman, Walt, <i>John Burroughs</i>	39	15885	Winter's Tale, A (Poem), <i>Drake</i>	12	4853
Whitney, Adeline D. T.....	40	16412	— The, <i>Shakespeare</i>	33	13207, 13208
Whitsun Eve (Poem), <i>C. G. Rossetti</i>	31	12408	Winthrop, Theodore.....	39	16075
Whittier, John Greenleaf, <i>George R. Car-</i> <i>penter</i>	39	15911	Wirt, William.....	39	16090
Why Thus Longing? (Poem), <i>Sewall</i>	41	16728	Wisdom (Poem), <i>Putmore</i>	28	11191
Widder Johnsing, The, <i>Stuart</i>	35	14120	— of Our Ancestors, <i>Sydney Smith</i>	34	13564
Widow Machree (Poem), <i>Lover</i>	23	9220	— and Knowledge (Poem), <i>Bodenstedt</i>	5	2127
Widow's Mite, The (Poem), <i>Locker-</i> <i>Lampson</i>	23	9119	Wishes and Prayers (Poem), <i>Deland</i>	41	16894
— Son, The, <i>Asbjörnsen</i>	2	909	— for the Supposed Mistress (Poem), <i>Crashaw</i>	40	16599
Wieland, Christopher Martin.....	39	15954	Wister, Owen.....	39	16101
"Wieland," <i>C. B. Brown</i>	6	2427, 2428	Wit, Humor, and Shakespeare, <i>Weiss</i>	38	15777
Wife and Sword (Poem), <i>Petöfi</i>	29	11353	Witch, The (Poem), <i>Bürger</i>	40	16618
— of Usher's Well, The (Poem), <i>Anon</i>	3; 1344; 41	16931	— in the Glass, The (Poem), <i>Piatt</i>	40	16358
— The Training of a, <i>Xenophon</i>	39	16248	Witchcraft, Salem, <i>Palfrey</i>	28	10990
Wilbye, John.....	40	16605	With a Nantucket Shell (Poem), <i>Webb</i>	40	16544
Wild Geese (Poem), <i>Thaxter</i>	37	14767	With Fire and Sword, <i>Sienskiewicz</i>	34	13402, 13405, 13410
— Honey (Poem), <i>Thompson</i>	40	16515	"With Leaves of Myrtle" (Poem), <i>Callistra-</i> <i>tus</i>	37	15177
— Mare in the Desert, The (Poem), <i>De</i> <i>Musset</i>	26	10508	With the Procession, <i>Henry B. Fuller</i>	15	6102
— Ride, The (Poem), <i>Guiney</i>	41	16827	Wither, George.....	39	16123
Wilhelm Meister's Apprenticeship, <i>Goethe</i>	16	6421-6441	Within (Poem), <i>Brackett</i>	40	16665
Wilhelmine von Bayreuth.....	39	15969	Without and Within (Poem), <i>Metastasio</i>	41	17003
Wilkins, Mary E.....	39	15983	Without Benefit of Clergy, <i>Kipling</i>	22	8638
Will of God, The (Hymn), <i>Faber</i>	41	16897	Without Dogma, <i>Sienskiewicz</i>	34	13401
— She Come? (Poem), <i>Heine</i>	18	7194	Wives of Weinsberg, The (Poem), <i>Bürger</i>	7	2776
— Ye No Come Back Again? (Poem), <i>Lady Nairne</i>	27	10552	Wolf and the Dog, The (Poem), <i>La Fon-</i> <i>taine</i>	22	8789
William I. of Germany, Death of, <i>Vogüë</i>	38	15442	Wolfe, Charles.....	40	16396
William Tell, <i>Schiller</i>	33	12880	— on the Plains of Abraham, <i>Ban-</i> <i>croft</i>	4	1449
			Wolfram von Eschenbach, <i>C. H. Genung</i>	38	15586, 15590
			Wollstonecraft, Mary.....	39	16129
			Woman in the United States, <i>Bryce</i>	6	2644
			— Killed with Kindness, A, <i>Heywood</i>	18	7349

	VOL.	PAGE		VOL.	PAGE
Woman, The Characteristics of, <i>Japanese</i>	20	8167	Woolsey, Sarah Chauncey.....	41	16802
— — — Genius of, <i>Wasson</i>	38	15684	Woolson, Constance Fenimore.....	39	16165
— — — Worship of, <i>Comte</i>	10	3943	"Word Painting," The Limitations of, <i>Lessing</i>	23	9022
Woman in White, The, <i>Collins</i>	9	3894	Words and Deeds, <i>Epictetus</i>	14	5503
Woman's Friendship, <i>Aguilar</i>	1	226	— — — Their Uses, <i>White</i>	39	15880
— — — Love, A (Poem), <i>Hay</i>	18	7107	— — — Big, for Small Thoughts, <i>White</i>	39	15880
— — — and Life, <i>Chamisso</i>	9	3512	Wordsworth, William, <i>F. W. H. Myers</i>	39	16193
— — — Question, A (Poem), <i>A. A. Procter</i>	30	11859	— — — Tennyson, and Browning, <i>Bagehot</i>	3	1212
— — — Wish, A (Poem), <i>Townsend</i>	41	16727	Work and Pay, <i>Thoreau</i>	37	14580
Womanhood, <i>Ruskin</i>	32	12516	— — — Play, <i>Bushnell</i>	7	2915-2926
— — — Modern Ideal of, <i>Wollstonecraft</i>	39	16132	Work-Girl, The (Poem), <i>Runeberg</i>	32	12506
— — — The Beauty of, <i>Firenzuola</i>	14	5757-5765	Works, William.....	40	16575
Women, Shakespeare's Portraiture of, <i>Dowden</i>	12	4811	World, The, as Will and Idea, <i>Schopenhauer</i>	33	12925, 12928
— — — The Education of, <i>Sydney Smith</i>	34	13558	World's a Bubble, The (Poem), <i>Bacon</i>	3	1202
— — — Society of, <i>Holberg</i>	18	7443	— — — Justice, The (Poem), <i>Lazarus</i>	41	16792
Wonderful History of Peter Schlemihl, The, <i>Chamisso</i>	9	3506	Worldly Wisdom (Poem), <i>Theognis</i>	37	14792
— — — Magician, The, <i>Calderon</i>	7	3077	Worms, Luther's Reply at the Diet of.....	23	9328
Wondrous Likeness, A (Poem), <i>Watson</i>	38	15710	Worth of Women (Poem), <i>Schiller</i>	33	12890
Woo'd and Married and A' (Poem), <i>Railie</i>	3	1257	Worthies of England, The, <i>Thomas Fuller</i>	15	6131, 6132, 6135
Wood Fire, Over a, <i>D. G. Mitchell</i>	25	10112	Wotton, Sir Henry.....	41	16809, 16877
Woodberry, George Edward.....	39	16145	Would You be Young Again? (Poem), <i>Nairne</i>	27	10553
Woodland, The (Poem), <i>Geibel</i>	15	6251	Wreck of the Grosvenor, The, <i>Russell</i>	32	12565
Woodman, The, <i>Quesnay de Beaurepaire</i>	30	11926-11946	— — — Ilesperus, The (Poem), <i>Longfellow</i>	23	9158
Woodman, Spare that Tree! (Poem), <i>Morris</i>	40	16415	Wreckers, The Cornish, <i>Baring-Gould</i>	4	1537
Woods, Margaret L.....	39	16153	Wright, Jean.....	40	16473
Woodside Way, The (Poem), <i>Wetherald</i>	40	16468	Written in Sickness at Coreyra (Poem), <i>Tibullus</i>	37	14937
Woodspurge, The (Poem), <i>D. G. Rossetti</i>	31	12426	Wuthering Heights, <i>Brontë</i>	6	2386, 2406
Wood-Wax, The (Poem), <i>Verdy</i>	38	15328	Wyatt, Sir Thomas.....	39	16230
Woodworth, Samuel.....	40	16414	Wyclif, John.....	39	16235
Wooing of Malkatoon, The, <i>Wallace</i>	38	15532			

X—Y—Z

XENOPHON, <i>W. C. Lawton</i>	39	16213	Yoshida Kenkō.....	20	8171
YA PEREZHIL SVOI ZHELANYA (Poem), <i>Pushkin</i>	32	12594	Young, Arthur.....	39	16261
Yajur Veda, The, <i>Indian</i>	20	7916	— — — Edward.....	39	16277
Yamagami no Okura.....	20	8159	— — — To (Poem), <i>Klopstock</i>	22	8699
Yamato Monogatari, <i>Japanese</i>	20	8162	Young Captive, The (Poem), <i>Chénier</i>	9	3606
Yankee Girl, The (Poem), <i>Whittier</i>	39	15941	— — — Duke, The, <i>Reaonsfield</i>	4	1642, 1650
Yarn of the Nancy Bell, The (Poem), <i>Gilbert</i>	16	6336	Youth and Age (Poem), <i>Coleridge</i>	9	3869
Ye Gentlemen of England (Poem), <i>Parker</i>	40	16430	— — — (Poem), <i>Kingsley</i>	22	8615
— — — Mariners of England (Poem), <i>Campbell</i>	8	3177	— — — Calm (Poem), <i>Arnold</i>	2	865
Yeans of the Romantic, The (Poem), <i>Davne</i>	41	16704	ZARA'S EARRINGS (Poem), <i>Lockhart</i>	23	9137
Yeats, William Butler.....	41	16922, 16924, 17018	Zedlitz, Joseph Christian.....	40	16572
Yellow Moon, The (Poem), <i>R. H. Stoddard</i>	35	14032	Zend-Avesta, The (See also "Avesta").....	26	10531
Yemassee, The, <i>Simms</i>	34	13447	Zenobia, <i>Gibbon</i>	16	6279
Yesterday and To-Morrow (Poem), <i>O'Reilly</i>	27	10864	Zola, Emile, <i>Robert Vallier</i>	39	16283
			Zorrilla y Moral, José.....	39	16325
			Zoukovsky, Vasilii Andreyevich.....	32	12584, 12599
			Zuhér.....	2	677
			Zulaikha's First Dream (Poem), <i>Jimi</i>	20	8115
			Zummer and Winter (Poem), <i>Barnes</i>	4	1570

INDEX OF PORTRAITS

- Abélard, Pierre, 1: 17.
 About, Edmond, 1: 34.
 Adams, Abigail, 1: 84.
 Adams, John, facing 1: 126.
 Adams, John Quincy, facing 1: 134.
 Addison, Joseph, facing 1: 148.
 Æschines, 1: 178.
 Æschylus, 1: 183.
 Æsop, 1: 200.
 Agassiz, Jean Louis Rodolphe, facing 1: 209.
 Aguilar, Grace, 1: 224.
 Ainsworth, William Harrison, 1: 236.
 Akenside, Mark, 1: 252.
 Alceus, 1: 268.
 Alcott, Louisa May, 1: 282.
 Aldrich, Thomas Bailey, 1: 312.
 Alembert, Jean Le Rond d', 1: 354.
 Alfieri, Vittorio, facing 1: 371.
 Amicis, Edmondo de, 1: 454.
 Anacreon, 2: 492.
 Andersen, Hans Christian, facing 2: 500.
 Apuleius, Lucius, 2: 598.
 Aquinas, Thomas, 2: 613.
 Arbuthnot, John, 2: 722.
 Ariosto, Lodovico, facing 2: 741.
 Aristophanes, 2: 760.
 Aristotle, facing 2: 788.
 Arndt, Ernst Moritz, 2: 813.
 Arnold, Matthew, facing 2: 844.
 Ascham, Roger, 2: 917.
 Audubon, John James, facing 2: 956.
 Auerbach, Berthold, 2: 962.
 Augier, Émile, 3: 998.
 Austen, Jane, 3: 1045.
 Aytoun, Robert, 3: 1106.
 Bacon, Sir Francis, facing 3: 1156.
 Bagehot, Walter, 3: 1203.
 Baggesen, Jens, 3: 1235.
 Bailey, Philip James, 3: 1243.
 Baillie, Joanna, 3: 1253.
 Baird, Henry Martyn, 3: 1272.
 Baker, Sir Samuel White, 3: 1277.
 Balfour, Arthur James, 3: 1287.
 Balzac, Honoré de, facing 3: 1348.
 Bancroft, George, facing 3: 1432.
 Banim, John, 4: 1458.
 Banville, Théodore de, 4: 1474.
 Barbault, Anna Letitia, 4: 1481.
 Barham, Richard Harris, 4: 1503.
 Barlow, Jane, 4: 1543.
 Barlow, Joel, 4: 1557.
 Barrie, James Matthew, 4: 1571.
 Bastiat, Frédéric, 4: 1607.
 Baudelaire, Charles, 4: 1617.
 Beaconsfield, Lord, 4: 1633.
 Beaumarchais, 4: 1657.
 Beaumont, Francis, 4: 1674.
 Beckford, William, 4: 1699.
 Beecher, Henry Ward, facing 4: 1714.
 Beethoven, Ludwig van, 4: 1749.
 Bentham, Jeremy, 4: 1773.
 Béranger, Jean-Pierre de, facing 4: 1783.
 Berkeley, George, 4: 1801.
 Berlioz, Hector, 4: 1809.
 Bernard, Saint, 4: 1819.
 Berners, Juliana, 4: 1834.
 Besant, Walter, 4: 1837.
 Beyle, Marie-Henri, 4: 1861.
 Birrell, Augustine, 4: 1898.
 Bismarck, Otto Edward Leopold von, facing 5: 1929.
 Björnson, Björnsterne, 5: 1959.
 Black, William, 5: 1983.
 Blackmore, Richard Doddridge, facing 5: 2011.
 Blake, William, 5: 2041.
 Blind, Mathilde, 5: 2075.
 Boccaccio, Giovanni, facing 5: 2089.
 Bodenstein, Friedrich Martin von, 5: 2116.
 Bodmer, Johann Jakob, 5: 2128.
 Boëtius, 5: 2133.
 Boileau-Despréaux, Nicholas, 5: 2141.
 Boissier, Gaston, 5: 2152.
 Boker, George H., 5: 2163.
 Borrow, George, 5: 2175.
 Bossuet, Jacques Bénigne, 5: 2209.
 Boswell, James, 5: 2227.
 Bourget, Paul, 5: 2252.
 Bowring, Sir John, 5: 2263.
 Boyesen, Hjalmar Hjorth, 5: 2272.
 Brandes, Georg, 5: 2290.
 Brandt, Sebastian, 5: 2311.
 Brantôme, Abbé de, 6: 2310.
 Bremer, Fredrika, 6: 2328.
 Brentano, Elisabeth, 6: 2348.
 Bright, John, 6: 2354.
 Brillat-Savarin, 6: 2365.
 Brontë, Charlotte, facing 6: 2381.
 Brooks, Phillips, facing 6: 2417.
 Brown, Charles Brockden, 6: 2425.

- Brown, John, 6: 2437.
 Browne, Charles Farrar, 6: 2461.
 Browne, Sir Thomas, 6: 2473.
 Browning, Elizabeth Barrett, 6: 2523.
 Browning, Robert, facing 6: 2557.
 Brownson, Orestes Augustus, 6: 2594.
 Brunetière, Ferdinand, 6: 2603.
 Bryant, William Cullen, facing 6: 2623.
 Bryce, James, 6: 2643.
 Buffon, George Louis le Clerc, 6: 2689.
 Bulwer-Lytton, Edward, facing 6: 2697.
 Bunner, Henry Cuyler, 7: 2731.
 Bunyan, John, facing 7: 2747.
 Bürger, Gottfried August, 7: 2767.
 Burke, Edmund, facing 7: 2779.
 Burney, Frances, 7: 2817.
 Burns, Robert, facing 7: 2834.
 Burroughs, John, 7: 2867.
 Burton, Sir Richard F., 7: 2883.
 Burton, Robert, 7: 2904.
 Bushnell, Horace, 7: 2909.
 Butler, Samuel, 7: 2927.
 Byron, Lord, facing 7: 2935.

 Cable, George W., 7: 3017.
 Cæsar, Julius, facing 7: 3037.
 Caine, Thomas Henry Hall, 7: 3067.
 Calderon, Pedro, facing 7: 3071.
 Calhoun, John Caldwell, facing 7: 3087.
 Calvin, John, facing 8: 3117.
 Camoens, Luiz Vaz de, facing 8: 3129.
 Campbell, Thomas, 8: 3159.
 Canning, George, 8: 3189.
 Carlén, Emilia Flygare-, 8: 3225.
 Carlyle, Thomas, facing 8: 3231.
 Carman, Bliss, 8: 3302.
 Casas, Bartolomeo de las, 8: 3333.
 Castiglione, Baldassare, 8: 3339.
 Cats, Jacob, 8: 3353.
 Catullus, Valerius, 8: 3359.
 Cellini, Benvenuto, facing 8: 3371.
 Cervantes, facing 8: 3451.
 Chamisso, Adelbert von, 9: 3503.
 Channing, William Ellery, 9: 3513.
 Chapman, George, 9: 3523.
 Châteaubriand, François René Auguste, 9: 3531.
 Chatrian, Alexandre, 14: 5538.
 Chatterton, Thomas, 9: 3539.
 Chaucer, Geoffrey, facing 9: 3551.
 Chénier, André, 9: 3601.
 Cherbuliez, Victor, 9: 3609.
 Chesterfield, Lord, facing 9: 3625.
 Confucius, 9: 3629.
 Choate, Rufus, 9: 3649.
 Cicero, Marcus Tullius, facing 9: 3675.
 Clarendon, Edward Hyde, Earl of, 9: 3737.
 Claudius, Matthias, 9: 3756.
 Clay, Henry, facing 9: 3761.
 Clemens, Samuel Langhorne, facing 9: 3788.
 Coleridge, Samuel Taylor, facing 9: 3843.

 Collins, William, 9: 3871.
 Collins, William Wilkie, 9: 3879.
 Colman, George, 10: 3901.
 Comenius, Johann Amos, 10: 3909.
 Comte, Auguste, 10: 3935.
 Congreve, William, 10: 3945.
 Conscience, Henri, 10: 3957.
 Cooper, James Fenimore, facing 10: 3985.
 Coppée, François, 10: 4045.
 Corneille, Pierre, facing 10: 4065.
 Cousin, Victor, 10: 4079.
 Cowley, Abraham, 10: 4089.
 Cowper, William, facing 10: 4107.
 Crabbe, George, 10: 4117.
 Craik, Dinah Maria, 10: 4123.
 Crawford, Francis Marion, 10: 4151.
 Crébillon, Prosper Jolyot, 10: 4167.
 Crockett, S. R., 10: 4181.
 Curtis, George William, 10: 4221.
 Curtius, Ernst, 10: 4241.
 Cuvier, 10: 4251.

 Dahn, Felix, 10: 4267.
 Dana, Richard Henry, Sen., 11: 4285.
 Dana, Richard Henry, Jun., 11: 4302.
 Dante, facing 11: 4315.
 Darwin, Charles Robert, facing 11: 4386.
 Daudet, Alphonse, facing 11: 4435.
 Deffand, Madame du, 11: 4471.
 Defoe, Daniel, facing 11: 4479.
 Delavigne, Jean François Casimir, 11: 4528.
 Demosthenes, facing 11: 4535.
 De Quincey, Thomas, facing 11: 4555.
 Déroulède, Paul, 11: 4580.
 Descartes, René, facing 11: 4585.
 De Vere, Sir Aubrey, 11: 4609.
 Dibdin, Charles, 11: 4620.
 Dickens, Charles, facing 11: 4625.
 Diderot, Denis, 12: 4689.
 Dingelstedt, Franz von, 12: 4704.
 D'Israeli, Isaac, 12: 4725.
 Disraeli, Benjamin, see *Beaconsfield*.
 Dobson, Austin, 12: 4741.
 Dodge, Mary Mapes, 12: 4757.
 Donne, John, 12: 4771.
 Dostoévsky, Feodor M., 12: 4779.
 Doyle, A. Conan, 12: 4815.
 Drachmann, Holger, 12: 4840.
 Drake, Joseph Rodman, 12: 4851.
 Draper, John William, 12: 4865.
 Drayton, Michael, 12: 4877.
 Droz, Gustave, 12: 4885.
 Drummond, Henry, 12: 4897.
 Drummond, William, 12: 4913.
 Dryden, John, facing 12: 4919.
 Du Camp, Maxime, 12: 4951.
 Dumas, Alexandre *père*, facing 12: 4958.
 Dumas, Alexandre *fils*, facing 12: 5002.
 Du Maurier, George, 12: 5041.
 Duruy, Jean Victor, 12: 5069.

- Ebers, Georg Moritz, facing 13 : 5091.
 Echegaray, José, 13 : 5101.
 Edgeworth, Maria, 13 : 5151.
 Edwards, Jonathan, 13 : 5175.
 Eggleston, Edward, 13 : 5215.
 Eliot, George, facing 13 : 5359.
 Emerson, Ralph Waldo, facing 13 : 5421.
 Eötvös, Josef, 14 : 5484.
 Erasmus, facing 14 : 5509.
 Erckmann, Émile, 14 : 5538.
 Euripides, facing 14 : 5569.
 Evelyn, John, 14 : 5591.
 Everett, Edward, 14 : 5605.
 Ewald, Johannes, facing 14 : 5614.

 Farrar, Frederick William, 14 : 5627.
 Fénelon, François de Salinac de la Mothe, facing 14 : 5641.
 Feuillet, Octave, 14 : 5663.
 Fichte, Johann Gottlieb, 14 : 5673.
 Field, Eugene, 14 : 5687.
 Fielding, Henry, facing 14 : 5693.
 Filicaia, Vincenzo da, 14 : 5732.
 Fischer, Kuno, 14 : 5766.
 Fiske, John, 14 : 5777.
 Fitzgerald, Edward, 14 : 5797.
 Flaubert, Gustave, facing 14 : 5815.
 Fleming, Paul, 14 : 5844.
 Florian, Jean Pierre Claris de, 14 : 5849.
 Fouqué, Friedrich, Baron de la Motte, 15 : 5895.
 France, Anatole, 15 : 5908.
 Franklin, Benjamin, facing 15 : 5925.
 Frederic, Harold, 15 : 5971.
 Freeman, Edward Augustus, 15 : 5977.
 Freiligrath, Ferdinand, 15 : 6002.
 Freytag, Gustave, facing 15 : 6011.
 Froebel, Friedrich, 15 : 6022.
 Froissart, Jean, 15 : 6035.
 Froude, James Anthony, 15 : 6059.
 Fuller, Sarah Margaret, 15 : 6119.
 Fuller, Thomas, 15 : 6129.

 Garland, Hamlin, 15 : 6195.
 Gaskell, Elizabeth Stevenson, 15 : 6205.
 Gautier, Théophile, 15 : 6221.
 Gay, John, 15 : 6237.
 Geibel, Emanuel von, 15 : 6248.
 Gibbon, Edward, facing 16 : 6271.
 Gilbert, William Schwenck, 16 : 6333.
 Gilder, Richard Watson, 16 : 6347.
 Giusti, Giuseppe, 16 : 6355.
 Gladstone, William Ewart, facing 16 : 6359.
 Godkin, Edwin Lawrence, 16 : 6373.
 Goethe, Johann Wolfgang, facing 16 : 6385.
 Gogol, Nikolai Vasilievitch, 16 : 6455.
 Goldoni, Carlo, facing 16 : 6475.
 Goldschmidt, Meir Aaron, 16 : 6493.
 Goldsmith, Oliver, facing 16 : 6501.
 Goucharof, Iván Aleksandrovitch, 16 : 6533.

 Goncourt, Edmond de, 16 : 6549.
 Gottschall, Rudolf von, 16 : 6571.
 Gower, John, 16 : 6579.
 Grant, Ulysses S., facing 16 : 6593.
 Grattan, Henry, 16 : 6615.
 Gray, Thomas, facing 16 : 6623.
 Greeley, Horace, facing 17 : 6653.
 Green, John Richard, 17 : 6663.
 Grillparzer, Franz, 17 : 6714.
 Grimm, Herman, 17 : 6723.
 Grimm, Jacob, 17 : 6733.
 Grimm, Wilhelm, 17 : 6733.
 Grote, George, 17 : 6745.
 Guizot, François, facing 17 : 6771.

 Haeckel, Ernst, 17 : 6781.
 Hale, Edward Everett, 17 : 6821.
 Halévy, Ludovic, 17 : 6831.
 Haliburton, Thomas C., 17 : 6848.
 Halleck, Fitz-Greene, 17 : 6861.
 Hamerton, Philip Gilbert, 17 : 6875.
 Hamilton, Alexander, facing 17 : 6891.
 Hamilton, Anthony, 17 : 6913.
 Hardy, Arthur, Sherburne, 17 : 6925.
 Hardy, Thomas, facing 17 : 6933.
 Harris, Joel Chandler, 17 : 6961.
 Harte, Francis Bret, facing 17 : 6985.
 Hauff, Wilhelm, 17 : 7014.
 Hawthorne, Julian, 17 : 7041.
 Hawthorne, Nathaniel, facing 18 : 7053.
 Hay, John, 18 : 7097.
 Hayne, Paul Hamilton, 18 : 7110.
 Hazlitt, William, 18 : 7115.
 Hearn, Lafcadio, 18 : 7131.
 Heber, Reginald, 18 : 7153.
 Hegel, George William Frederick, facing 18 : 7161.
 Heine, Heinrich, facing 18 : 7185.
 Hemans, Felicia Dorothea, 18 : 7229.
 Henley, William Ernest, 18 : 7236.
 Henry, Patrick, facing 18 : 7241.
 Heraclitus, 18 : 7247.
 Herbert, George, 18 : 7252.
 Herder, Johann Gottfried, facing 18 : 7259.
 Hérédia, José-Maria de, 18 : 7277.
 Herodotus, facing 18 : 7285.
 Herrick, Robert, facing 18 : 7307.
 Hertz, Henrik, 18 : 7317.
 Heyse, Paul, 18 : 7333.
 Higginson, Thomas Wentworth, 18 : 7351.
 Hildreth, Richard, 18 : 7371.
 Hobbes, Thomas, facing 18 : 7381.
 Hoffmann, Ernst Theodor Wilhelm, 18 : 7389.
 Hogg, James, 18 : 7403.
 Holberg, Ludvig, facing 18 : 7409.
 Holland, Josiah Gilbert, 19 : 7451.
 Holmes, Oliver Wendell, facing 19 : 7457.
 Holst, Hermann Eduard von, 19 : 7490.
 Holtz, Ludwig Heinrich Christoph, 19 : 7505.
 Homer, facing 19 : 7551.

- Hood, Thomas, **19**: 7589.
 Hooft, Pieter, **19**: 7610.
 Horne, Richard Henry Hengist, **19**: 7641.
 Howe, Julia Ward, **19**: 7645.
 Howells, William Dean, facing **19**: 7653.
 Hughes, Thomas, **19**: 7695.
 Hugo, Victor, facing **19**: 7709
 Humboldt, Alexander von, facing **19**: 7768.
 Hume, David, facing **19**: 7777.
 Hunt, Leigh, **19**: 7791.
 Huxley, Thomas Henry, facing **19**: 7805.

 Ibsen, Henrik, facing **20**: 7839.
 Immermann, Karl Lebrecht, **20**: 7896.
 Ingelow, Jean, **20**: 7968.
 Ingemann, Bernhard Severin, **20**: 7982.
 Irving, Washington, facing **20**: 7991.

 Jackson, Helen Fiske, **20**: 8057.
 James, Henry, facing **20**: 8071.
 Janvier, Thomas Allibone, **20**: 8117.
 Jasmin, Jacques, **20**: 8187.
 Jefferies, Richard, **20**: 8215.
 Jefferson, Thomas, facing **21**: 8229.
 Jerrold, Douglas, **21**: 8257.
 Jewett, Sarah Orne, **21**: 8269.
 Johnson, Samuel, facing **21**: 8283.
 Johnston, Richard Malcolm, **21**: 8317.
 Jókai, Maurice, facing **21**: 8331.
 Jonson, Ben, facing **21**: 8341.
 Judd, Sylvester, **21**: 8399.

 Kant, Immanuel, facing **21**: 8477.
 Keats, John, facing **21**: 8497.
 Keble, John, **21**: 8513.
 Keller, Gottfried, **21**: 8518.
 Kielland, Alexander, **21**: 8565.
 King, Grace Elizabeth, **21**: 8573.
 Kinglake, Alexander William, **21**: 8599.
 Kingsley, Charles, **22**: 8611.
 Kipling, Rudyard, facing **22**: 8633.
 Kleist, Heinrich von, **22**: 8665.
 Klopstock, Friedrich Gottlieb, facing **22**: 8691.
 Körner, Karl Theodor, **22**: 8725.
 Krasinski, Sigismund, **22**: 8735.

 Laboulaye, Édouard, **22**: 8747.
 La Bruyère, Jean de, **22**: 8760.
 La Fayette, Madame de, **22**: 8767.
 La Fontaine, Jean de, facing **22**: 8779.
 Lamartine, Alphonse de, facing **22**: 8801.
 Lamb, Charles, facing **22**: 8817.
 Lamennais, Hugues Félicité de, **22**: 8845.
 Landor, Walter Savage, facing **22**: 8861.
 Lang, Andrew, **22**: 8880.
 Lanier, Sidney, **22**: 8891.
 Lecky, W. E. H., **22**: 8929.
 Leconte de Lisle, C. M. R., **22**: 8952.
 Le Gallienne, Richard, **22**: 8957.
 Lemaître, Jules, **22**: 8963.
 Leopardi, Giacomo, facing **22**: 8977.

 Le Sage, Alain René, facing **22**: 8984.
 Lessing, Gotthold Ephraim, facing **23**: 9005.
 Lever, Charles, **23**: 9025.
 Lewes, George Henry, **23**: 9037.
 Lie, Jonas, **23**: 9048.
 Lincoln, Abraham, facing **23**: 9059.
 Linnaeus, facing **23**: 9077.
 Livy, facing **23**: 9091.
 Locke, John, **23**: 9105.
 Lockhart, John Gibson, **23**: 9125.
 Longfellow, Henry Wadsworth, facing **23**: 9143.
 Loti, Pierre, **23**: 9203.
 Lover, Samuel, **23**: 9216.
 Lowell, James Russell, facing **23**: 9229.
 Lubbock, Sir John, **23**: 9279.
 Lucian, **23**: 9285.
 Lucretius, **23**: 9304.
 Luther, Martin, facing **23**: 9319.
 Lytton, Edward Robert, Earl of, **23**: 9348.

 Maartens, Maarten, **23**: 9357.
 Macaulay, Thomas Babington, facing **24**: 9381.
 McCarthy, Justin, **24**: 9440.
 Macdonald, George, **24**: 9455.
 Macé, Jean, **24**: 9473.
 Machiavelli, Niccolo, facing **24**: 9479.
 McMaster, John Bach, **24**: 9503.
 Madách, Emerich, **24**: 9515.
 Madison, James, facing **24**: 9531.
 Maeterlinck, Maurice, **24**: 9541.
 Maginn, Dr. William, **24**: 9564.
 Mahaffy, John Pentland, **24**: 9569.
 Mahan, Alfred T., **24**: 9580.
 Maine, Sir Henry, **24**: 9605.
 Maistre, Xavier de, **24**: 9617.
 Mallock, William H., **24**: 9623.
 Manzoni, Alessandro, **24**: 9671.
 Marguerite d'Angoulême, **24**: 9702.
 Marot, Clément, **24**: 9729.
 Marryat, Frederick, **24**: 9737.
 Martial, **24**: 9750.
 Martineau, James, **24**: 9759.
 Marvell, Andrew, **24**: 9770.
 Massillon, Jean Baptiste, **25**: 9780.
 Massinger, Philip, **25**: 9797.
 Maupassant, Guy de, **25**: 9803.
 Maurice, Frederick Denison, **25**: 9828.
 Mazzini, Joseph, **25**: 9843.
 Melville, Herman, **25**: 9867.
 Mendelssohn-Bartholdy, Felix, **25**: 9886.
 Mendès, Catulle, **25**: 9900.
 Meredith, George, **25**: 9915.
 Mérimée, Prosper, **25**: 9941.
 Mexican Nun, The, **25**: 9956.
 Meyer, Konrad Ferdinand, **25**: 9965.
 Michel Angelo, facing **25**: 9977.
 Michelet, Jules, **25**: 9982.
 Mickiewicz, Adam, **25**: 9995.
 Mill, John Stuart, facing **25**: 10007.

- Miller, Joaquin, **25** : 10027.
 Milton, John, facing **25** : 10037.
 Mirabeau, **25** : 10077.
 Mistral, Frédéric, **25** : 10097.
 Mitchell, Donald G., **25** : 10110.
 Mitchell, S. Weir, **25** : 10123.
 Mitford, Mary Russell, **25** : 10143.
 Molière, facing **26** : 10153.
 Mommsen, Theodor, facing **26** : 10206.
 Montagu, Lady Mary Wortley, facing **26** : 10217.
 Montaigne, Michel Eyquem de, facing **26** : 10237.
 Montesquieu, facing **26** : 10249.
 Moore, Thomas, facing **26** : 10271.
 More, Sir Thomas, facing **26** : 10295.
 Mörke, Eduard, **26** : 10318.
 Morley, John, **26** : 10323.
 Morris, William, **26** : 10337.
 Motherwell, William, **26** : 10365.
 Motley, John Lothrop, facing **26** : 10373.
 Muir, John, **26** : 10405.
 Müller, Frederick Max, **26** : 10425.
 Müller, Wilhelm, **26** : 10442.
 Murfree, Mary N., **26** : 10453.
 Murger, Henri, **26** : 10473.
 Musset, Alfred de, facing **26** : 10487.

 Nansen, Fridtjof, **27** : 10555.
 Newman, John Henry, facing **27** : 10597.
 Newton, Sir Isaac, facing **27** : 10619.
 Niebuhr, Barthold Georg, facing **27** : 10657.
 Nodier, Charles, **27** : 10672.
 Norris, William E., **27** : 10685.
 Norton, Charles Eliot, **27** : 10707.
 Novalis, **27** : 10724.

 Oehlschläger, Adam Gottlob, **27** : 10745.
 Oliphant, Mrs. Margaret O. W., **27** : 10819.
 O'Mahony, Francis Sylvester, **27** : 10845.
 O'Reilly, John Boyle, **27** : 10857.
 Ouida, **27** : 10885.
 Ovid, facing **28** : 10915.

 Page, Thomas Nelson, **28** : 10937.
 Pailleron, Édouard, **28** : 10961.
 Paine, Thomas, **28** : 10975.
 Palfrey, John G., **28** : 10988.
 Palgrave, William Gifford, **28** : 11001.
 Paludan-Müller, Frederik, **28** : 11017.
 Pardo-Bazán, Emilia, **28** : 11025.
 Parker, Theodore, **28** : 11073.
 Parkman, Francis, facing **28** : 11087.
 Parton, James, **28** : 11123.
 Pascal, Blaise, facing **28** : 11143.
 Pater, Walter, **28** : 11157.
 Patmore, Coventry, **28** : 11179.
 Paulding, James K., **28** : 11195.
 Pellico, Silvio, **28** : 11263.
 Pepys, Samuel, **28** : 11283.
 Perrault, Charles, **29** : 11323.

 Persius, **29** : 11343.
 Petöfi, Alexander, facing **29** : 11347.
 Petrarch, facing **29** : 11357.
 Petronius Arbiter, **29** : 11384.
 Phillips, Wendell, **29** : 11409.
 Pindar, **29** : 11487.
 Piron, Alexis, **29** : 11506.
 Platen, August von, **29** : 11513.
 Plato, facing **29** : 11519.
 Pliny the Elder, **29** : 11573.
 Pliny the Younger, **29** : 11583.
 Poe, Edgar Allan, facing **29** : 11651.
 Polybius, **30** : 11701.
 Pope, Alexander, facing **30** : 11711.
 Praed, Winthrop Mackworth, **30** : 11757.
 Prescott, William H., facing **30** : 11767.
 Prévost d'Exiles, Antoine François, **30** : 11805.
 Prime, William Cowper, **30** : 11820.
 Prior, Matthew, **30** : 11837.
 Procter, Bryan Waller, **30** : 11849.
 Propertius, Sextus, **30** : 11861.
 Pushkin, Alexander Sergyéevich, facing **30** : 11904.

 Quiller-Couch, A. T., **30** : 11947.
 Quinet, Edgar, **30** : 11961.

 Rabelais, François, facing **30** : 12001.
 Racine, Jean, facing **30** : 12027.
 Ramsay, Allan, **30** : 12061.
 Ranke, Leopold von, **30** : 12074.
 Read, Thomas Buchanan, **30** : 12094.
 Reade, Charles, **31** : 12103.
 Renan, Ernest, facing **31** : 12149.
 Reuter, Fritz, **31** : 12195.
 Rhodes, James Ford, **31** : 12206.
 Richardson, Samuel, **31** : 12225.
 Richter, Jean Paul, facing **31** : 12247.
 Riley, James W., **31** : 12265.
 Ritchie, Anne Thackeray, **31** : 12273.
 Roberts, Charles G. D., **31** : 12295.
 Robertson, F. W., **31** : 12305.
 Rochefoucauld, La, facing **31** : 12320.
 Rogers, Samuel, **31** : 12345.
 Ronsard, Pierre, **31** : 12373.
 Roosevelt, Theodore, **31** : 12384.
 Rossetti, Christina G., **31** : 12397.
 Rossetti, Dante Gabriel, facing **31** : 12411.
 Rousseau, Jean Jacques, facing **31** : 12435.
 Rückert, Friedrich, **31** : 12457.
 Rneberg, Johan Ludvig, **32** : 12495.
 Ruskin, John, facing **32** : 12509.
 Russell, W. Clark, **32** : 12563.

 Sachs, Hans, **32** : 12609.
 Sainte-Beuve, Charles Augustin, **32** : 12659.
 Saintine, Joseph Xavier Boniface, **32** : 12678.
 Saint-Pierre, Bernardin de, **32** : 12695.
 Sallust, **32** : 12743.
 Sand, George, facing **32** : 12759.

- Sandeau, Jules, **32**: 12806.
 Sappho, facing **32**: 12817.
 Sarcey, Francisque, **32**: 12825.
 Scheffel, Joseph Victor von, **32**: 12837.
 Schiller, Johann C. F., facing **33**: 12877.
 Schlegel, Friedrich von, **33**: 12913.
 Schopenhauer, Arthur, facing **33**: 12923.
 Schreiner, Olive, **33**: 12957.
 Schurz, Carl, **33**: 12974.
 Scott, Sir Walter, facing **33**: 12995.
 Scribe, Augustin Eugène, **33**: 13083.
 Selden, John, **33**: 13099.
 Seneca, facing **33**: 13119.
 Sévigné, Marie de, **33**: 13153.
 Shakespeare, William, facing **33**: 13167.
 Shelley, Percy Bysshe, facing **34**: 13265.
 Shenstone, William, **34**: 13307.
 Sheridan, Richard Brinsley, facing **34**: 13317.
 Shorthouse, John Henry, **34**: 13363.
 Sidney, Sir Philip, facing **34**: 13385.
 Sienkiewicz, Henryk, facing **34**: 13399.
 Sill, Edward Rowland, **34**: 13439.
 Simms, William Gilmore, **34**: 13445.
 Sismondi, J. C. L. de, **34**: 13471.
 Slowacki, Julius, **34**: 13508.
 Smith, Adam, **34**: 13519.
 Smith, Goldwin, **34**: 13537.
 Smith, Sydney, **34**: 13556.
 Smollett, Tobias George, **34**: 13575.
 Snider, Denton J., **34**: 13601.
 Socrates, facing **34**: 13627.
 Solon, **34**: 13642.
 Sophocles, facing **34**: 13647.
 Southey, Robert, facing **35**: 13677.
 Spencer, Herbert, facing **35**: 13707.
 Spenser, Edmund, facing **35**: 13751.
 Spielhagen, Friedrich, **35**: 13772.
 Spinoza, Benedict, facing **35**: 13785.
 Spofford, Harriet Prescott, **35**: 13805.
 Staël, Madame de, **35**: 13823.
 Stedman, Edmund Clarence, **35**: 13857.
 Steele, Sir Richard, facing **35**: 13875.
 Sterne, Laurence, facing **35**: 13899.
 Stevenson, Robert Louis, **35**: 13927.
 Stockton, Frank R., **35**: 13991.
 Stoddard, Richard Henry, **35**: 14029.
 Storm, Theodor, **35**: 14039.
 Story, William Wetmore, **35**: 14051.
 Stowe, Harriet Beecher, **35**: 14067.
 Strauss, David Friedrich, **35**: 14107.
 Stuart, Ruth McEnery, **35**: 14119.
 Suckling, Sir John, **35**: 14155.
 Sudermann, Hermann, **35**: 14163.
 Sue, Eugène, **35**: 14181.
 Suetonius, **35**: 14202.
 Sully-Prudhomme, **36**: 14209.
 Sumner, Charles, facing **36**: 14221.
 Swedenborg, Emanuel, **36**: 14237.
 Swift, Jonathan, Frontispiece, Vol. **24**.
 Swinburne, Algernon Charles, **36**: 14289.
 Sylva, Carmen **36**: 14329.
 Symonds, John Addington, **36**: 14337.
 Tacitus, **36**: 14369.
 Taine, Hippolyte Adolphe, **36**: 14399.
 Tasso, Torquato, facing **36**: 14469.
 Taylor, Bayard, **36**: 14518.
 Taylor, Jeremy, **36**: 14551.
 Tegnér, Esaias, facing **36**: 14563.
 Tennyson, Alfred, facing **36**: 14581.
 Tennyson Turner, Charles, **36**: 14638.
 Terence, **36**: 14643.
 Thackeray, William Makepeace, facing **36**: 14663.
 Thanet, Octave, **37**: 14733.
 Thaxter, Celia, **37**: 14760.
 Theocritus, **37**: 14769.
 Theuriet, André, **37**: 14795.
 Thierry, Augustin, **37**: 14803.
 Thiers, Adolphe, **37**: 14821.
 Thomas, Edith Matilda, **37**: 14845.
 Thomson, James, **37**: 14851.
 Thoreau, Henry D., facing **37**: 14871.
 Thucydides, facing **37**: 14909.
 Tibullus, Albius, **37**: 14932.
 Tieck, Johann Ludwig, **37**: 14943.
 Tocqueville, Alexis de, **37**: 14965.
 Tolstoy, Lyof, facing **37**: 14985.
 Trollope, Anthony, **37**: 15031.
 Turgeneff, Ivan, facing **37**: 15057.
 Tyler, Moses Coit, **37**: 15131.
 Tyndall, John, facing **37**: 15141.
 Uhland, Johann Ludwig, facing **37**: 15185.
 Van Dyke, Henry, **37**: 15237.
 Vasari, Giorgio, **37**: 15248.
 Vazoff, Ivan, **38**: 15263.
 Vega, Lope de, facing **38**: 15287.
 Verlaine, Paul, **38**: 15313.
 Very, Jones, **38**: 15323.
 Veuillot, Louis, **38**: 15330.
 Vigny, Alfred de, **38**: 15341.
 Villon, François, **38**: 15392.
 Virgil, facing **38**: 15413.
 Voltaire, facing **38**: 15449.
 Vondel, Joost van der, **38**: 15491.
 Wagner, Richard, facing **38**: 15499.
 Wallace, Alfred Russel, **38**: 15517.
 Wallace, Lewis, **38**: 15531.
 Waller, Edmund, **38**: 15555.
 Walpole, Horace, **38**: 15565.
 Walther, Vogelweide von der, **38**: 15580.
 Walton, Izaak, **38**: 15601.
 Ward, Elizabeth Stuart Phelps, **38**: 15623.
 Ward, Mrs. Humphry, **38**: 15641.
 Washington, George, facing **38**: 15665.
 Watson, John, **38**: 15692.
 Watson, William, **38**: 15705.
 Watts, Isaac, **38**: 15717.

- | | |
|---|---|
| Webster, Daniel, facing 38 : 15725. | Winthrop, Theodore, 39 : 16075. |
| Wesley, Charles, 38 : 15790. | Wirt, William, 39 : 16090. |
| Wesley, John, facing 38 : 15790. | Wister, Owen, 39 : 16101. |
| Whipple, Edwin Percy, 39 : 15839. | Wither, George, 39 : 16123. |
| White, Andrew Dickson, 39 : 15851. | Wollstonecraft, Mary, 39 : 16129. |
| White, Richard Grant, 39 : 15876. | Woodberry, George E., 39 : 16145. |
| Whitman, Walt, facing 39 : 15885. | Wordsworth, William, facing 39 : 16193. |
| Whittier, John Greenleaf, facing 39 : 15911. | Wyatt, Sir Thomas, 39 : 16230. |
| Wieland, Christopher Martin, facing 39 : 15954. | Wyclif, John, facing 39 : 16235. |
| Wilkins, Mary E., 39 : 15983. | |
| Willis, Nathaniel Parker, 39 : 16001. | Xenophon, 39 : 16243. |
| Wilson, Alexander, 39 : 16017. | Young, Arthur, 39 : 16261. |
| Wilson, John, 39 : 16032. | Young, Edward, 39 : 16277. |
| Wilson, Woodrow, 39 : 16047. | |
| Winter, William, 39 : 16061. | Zola, Émile, facing 39 : 16283. |

